Visit to a Yiddish Theater

THE NEW YORK
DRAMATIC MIRROR

FEBRUARY 10, 1915 PRICE TEN CENTS

FRANCES STARR
AND JEROME PATRICK
IN "MARIE-ODILE"

Drama, Vaudeville, Motion Pictures

Rhy Alexander, who graces the part of Miss Farrington in "The Show Shop"

One of the interesting moments at the Hippodrome Circus is when Mme. Spellman's bears pay their respective tributes to Bacchus

A scene from Granville Barker's production of Shaw's "Androcles and the Lion," in which Androcles (O. P. Heggie) counsels the Lion (Phil Dwyer)

White, N. Y.

Harris and Ewing, Washington, D. C.

Robert B. Mantell as Romeo. Mr. Mantell, the only American actor presenting Shakespeare this season, is now playing a New York engagement

As the orphan drudge, Judy, in "Daddy Long Legs," Ruth Chatterton is offering one of the most appealing characterizations of the season

White, N. Y.

Ethel Barrymore as Berthe Tregnier, Bruce McRae as her husband, and Grace Elliston as the "other woman," in a tense scene from "The Shadow"

GLIMPSES AT THE PASSING SHOW

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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A VISIT TO THE DAVID KESSLER THEATER

A DESCENT upon Second Avenue is an interesting event at any time. When it is made the occasion for a visit to the David Kessler Theater, it assumes the formidable proportions of a phenomenon, picturesque and bizarre. Particularly is this true of a Saturday night, when the Jewish population of the East Side comes in greatest numbers to its shrine of drama.

Leaving behind his Broadway prejudices, the writer, after a bewildering route, recently found himself directly in front of the unprepossessing playhouse which bore the name of the renowned Yiddish actor. It was Saturday night. Into the narrow entrance of the theater a quenchless stream of human beings was pouring, Jews of Russian extraction, for the most part with dark skins, dark hair, dark eyes. Eager, expectant, vibrant with intensity, they swept in like a resistless tide, some to the high and dry perches of the gallery, which they reached by a spacious elevator, others to the more advantageous and dignified seats in the orchestra.

Once inside, the theater presents another aspect; the luxury of the furnishings, the artistic blend of colors, the wealth of convenient accessories—there is even a showcase crammed with candy—combine in marked contrast to the uninviting exterior. Soft lights shed their inverted rays upon the gray and gold walls and ceiling. The design and workmanship of the curtain are not unlike the panel work of the impressionistic school.

The members of the orchestra of youngish-old men took their places, rosined their violins, glared stupidly at each other, and plunged into the turbulent strains of the "William Tell" overture. The audience seemed like a family intimately united. They were there for a common purpose, to do tribute to their actors, their playwrights. They exchanged accounts of their petty activities across whole rows of seats, and with this over, smiled benignly at one another. There was none of the remoteness, the self-consciousness, of the Broadway audience. It was a peep into the mysterious mechanism of the melting pot. One could feel the moulding of new Americans in the mill of new environments, new customs, new ideals. Young girls, fresh, alert, self-reliant, sat resplendent in the latest fashions—even to the Tipperary hats—beside their less resplendent old mothers, who, still bearing the marks of oppression and old-world resignation, stared bovinely at the industrious musicians. In a stage box was an eager-eyed young woman, as triumphantly conscious of the regal splendor of her decollete as she was naively unconscious of her escort's shabby gentility.

The ceaseless finale of "William Tell," which gains power with each successive note until one marvels at the endurance of the musicians, finally ceased. The curtain had risen on "Blind Jealousy," a tragedy of Jewish life. The play, the work of Z. Libin, a dramatist of importance in the Jewish theatrical world, represented the ascendancy of jealousy in a man to the absolute exclusion of all justice and reason. The shifting of bodies stopped; the animated guttural buzzing, which suggested the low, even hum of the sawmill, died down; quiet, almost uncanny, suddenly prevailed in the vast auditorium, as the scene, a small cemetery, fringing upon a deep forest, became outlined in the growing light.

Into the shadowy graveyard comes a dramatist in search of a plot for a new play. His curiosity is aroused by a statue of a little girl, about which, as a symbol of jealousy, a snake is coiled. Questioning the caretaker, he learns that each day a musician visits the cemetery and plays upon a violin to the monument. The playwright's sense of the dramatic is given fresh impulse by the mystery surrounding the musician's daily proceeding.

As the prologue ends the violinist, who has entered the cemetery during the conversation, is preparing to tell his story to the dramatist. The acts which follow represent the narration of this story. It might be said by way of parenthesis that this retrospective method of playwriting—easily the most dominant form of stage presentation of the current season—is but another shining illustration of the plasticity and adaptability of the Jewish mind to American standards.

One of the most remarkable playhouses in New York is the David Kessler Theater on Second Avenue. It was built for Mr. Kessler four years ago and he has played in it continuously since, presenting each year a season of repertoire. Though plays by Jewish writers are given a preference, no restrictions are placed upon the nationality of the author. The tragic note is dominant in most of the dramas.

The audience, which seems like an intimately united family, is a study in humanity. The women are particularly responsive, and it is interesting to see the play of emotions upon their eager faces as they make the sentiments of the play their sentiments.

The acting is forceful, realistic,—and often inspired.

A hushed expectancy is over the audience as the tale begins to unfold. A man lies dying in a hospital—a bare, bleak place, which somewhat suggested Gordan Craig in its simplicity and economy of detail. At his earnest request comes his old sweetheart, now happily married to a reputable music director, and the mother of two children. His opportunity for the long-awaited revenge upon his successful rival has at last arrived. He has had his will made out in favor of the youngest child in order to arouse the father's suspicions of his own parenthood. When he informs the woman of his action she remonstrates, but to no avail. The plan is successful. The musician refuses to recognize longer his child and orders his wife from home in a towering rage of jealousy. In the meantime, however, a fit of conscience has come over the dying man and he orders a new will to be drawn, this time in favor of the wife. But before the message can be conveyed to the unhappy home, the cataclysm breaks forth in all its fury. The little girl, already dumfounded by the strange hostility she meets at home, kills herself when she is told that the musician is not her father. And the curtain falls as the father, realizing his gross injustice, resolves to devote the rest of his life to the memory of his child.

The audience, which had followed the action attentively, breathlessly, applauded with childlike enthusiasm. The tragic force of the drama was felt. Women wept; men sighed. The play of emotion upon their highly sensitive natures was expressed in their rapt absorption, in their ready response to the subtlest and most indefinite gesture, in their passionate, wistful eagerness to make the sentiments of the play their sentiments.

The actors, having blandly bowed their appreciation, the play goes on. The epilogue is next. The cemetery is again the scene. Dusk approaches as the musician concludes his story. And the curtain descends upon the somber gloom of the deserted graveyard.

The play is poignantly powerful, but scarcely suited for the American stage. It is too relentless in its tragic force; too brutally characteristic of the Russian Jews in its general atmosphere of hopelessness and resignation. In the essentials, the acting did not differ to any appreciable extent from that of the American stage. The same constant striving for humanness and naturalness and simplicity was apparent. There was the same ardent desire for truthful characterization. True, the actors performed with undeniable assurance. They were quite aware that they were producing something stupendous, overwhelming, Gargantuan; that their supremacy in their art could not be challenged.

Mr. Kessler played the difficult and unsympathetic role of the musician. Here is a consummate artist. He acted with force and intelligence and a nice repression, and to watch the audience vibrate at his faintest call to their emotions was a study in the mastery of dramatic art. Incidentally, Mr. Kessler has been playing in this theater for four successive years, and many notable productions are to his credit. Perhaps the favorite in his repertoire is the late Jacob Gordin's masterpiece, "God, Man and the Devil."

The wife was played by Mrs. Sarah Adler, of the famous Jewish theatrical family. She imparted a true note of tragedy in her submission to inexorable fate. The remainder of the cast was entirely competent, acting at all times with a fine sense of dramatic shadings. So realistic were the individual performances in the supper scene that the drabness of the story was forgotten in the hilarity that resulted. The production might have gained by greater simplicity in the stage settings.

If only to witness good acting a visit to the David Kessler Theater is worth one's time. But even if one is quite content with Broadway standards, and goes there simply to study a people which make up so great a part of our cosmopolitan population, he will have an evening, interesting to a superlative degree.

LOUIS RAYMOND REID.

MADAME CRITIC

THE stage world is always interesting to me. Its infinite variety offers all the adventure that anyone might wish in the way of new plays, new faces, unexpected incidents, original thoughts as to acting and stage-setting. Oh, it's a fascinating world! Who could help enjoying its novelties?

And recently came the greatest surprise of all to bid for our approval, in the shape of a comedy exactly one hundred and thirty-six years old. Yes. Count them. They are all there and "The Critic" must be proud to acknowledge them after the roars of laughter which greeted its revival at the Princess.

Fancy playing a return engagement at the age of 136, and proving to be just as young as you used to be. It was difficult to understand when one took the trouble to figure up how old is "The Critic," but there are plays, it seems, like people who simply won't show their wrinkles. About the only sign of antiquity I could discover in "The Critic" was the different exclamations, such as "Gad!" and "Lud!" but they may readily be excused on the plea that the brilliant mind which had given birth to that choice bit of philosophy, "I should worry," had not yet begun to rotate in its allotted space. The costumes, too, were not exactly according to present time, but since the war began, our fashion world has been so at odds as to whether we should widen or narrow our shirts, and also whether we should let out our waists still further or pinch them in again, that a great variety of lines is permissible. Of course, our men don't stride about in silks and satins. Sometimes we wish they would. But we forget that the costumes belong to another age than ours. "The Critic" management has the laugh on fellow producers. Imagine the boldness of daring to offer the public a comedy 136 years of age and as a reward reaping as many laughs, and as hearty as those extracted with such exertion by "Watch Your Step."

"The Critic" doesn't make you deaf with ragtime in order to make you think it funny, either. Your laughter issues spontaneously. You don't feel like kicking yourself the next moment, as you often do when you have been guilty of enjoying some forms of musical comedy entertainment. No, you are glad that you have not become lost to an appreciation of the legitimate methods employed, and the sound of admirable English. You feel grateful because you are not forced to laugh. You may use your own discretion. Your individual brain will inspire your enjoyment of the lines. If it fails to respond, then you are hopelessly lost to better things forever more, and you may be sure "limb shows" are your *metier*.

I wish all those who insist upon calling first-nighters, "the death-watch," "the morgue," "a lot of dead ones," and so on, might have been present at the opening of "The Critic."

And the funniest part of the occasion was that everyone seemed so surprised to find himself having such a good time. "Why, it's so modern," said one person. And that was it. Modern was the proper word, because the conditions acted and described are just as true to-day as they were in Sheridan's time. The company presenting "The Critic" is not remarkable, and the production does not pretend to have cost a fortune, but if you want to enjoy an honest laugh, see "The Critic."

I had the good fortune to be present at two unusually interesting events last week. One was the stage debut of Miss Margareta Christians, daughter of Director Rudolf Christians, of the Irving Place Theater, and the other, the American debut of Madame Melanie Kurt, the great Berlin Wagnerian soprano, as Isolde at the Metropolitan Opera House. These two debuts were quite different in character and importance, for one was that of a lovely young girl, just graduated from school, while the other was that of a skilled artist who had won the old world and had come among us to conquer a new and strange one. When I first met Miss Christians a year ago she said that she had no intention of following in the footsteps of her handsome and talented father, although she spent much of her time in his theater watching rehearsals and performances. "Isn't it strange," I asked her, "that you do not feel the call of the stage, since you live in its atmosphere so continually?"

"Perhaps," she answered, "but I have never had the slightest wish to act."

What was my surprise, then, last week, to note that the actress, who so delightfully sang and acted the leading role in a one-act operetta, greatly resembled Miss Christians. I consulted the programme and noted that the actress's name was Eva Seetsen. Then came a moment when the leading woman was called upon to sit forcefully upon the sofa. She followed directions, with the result that the sofa cracked ominously and the audience laughed at the unexpected predicament. But did the leading woman become confused? Not she. She laughed good-naturedly and went on without interruption.

I thought of the number of experienced actors who would have become hopelessly confused—perhaps have *gone up* in their lines, and that little incident convinced me that no novice could be playing the role.

After the performance I learned that Miss Seetsen was really Miss Christians.

One unique feature of Miss Christian's debut was the fact that she first comes on the stage as an old woman of nearly sixty, appearing later as a blushing bride of seventeen, becoming again the old woman prior to the end of the operetta. How many pretty young actresses would have chosen such a role for a debut?

"I am an actress after all," she said when the ordeal was over.

So, you see, blood will tell.

This young girl has a rosy future. She is tall and slender, unusually pretty, vivacious in manner, sings charmingly in a sweet, well-trained soprano, and speaks English without an accent.

Madame Melanie Kurt's debut was of a different claim in interest. A friend of hers sat beside me and made little comments which caused me to appreciate the terrific ordeal through which she was passing in appearing for the first time before strangers and the most critical of all audiences the Monday habitués, to many of whom the fate oof a singer is something of mere suppertime discussion. When Mme. Kurt raised herself from the couch on which she had been reclining at the rise of the curtain, she made an instantaneous favorable impression by the majesty of her bearing. She has a real figure, too. Then she began to sing. The audience, of course, sat impassive.

"Oh, how I tremble for her," said the musician. "Only an artist who has gone through the throes of a first time in New York can appreciate the nervousness which must be hers. I can read it in her face, although the audience doesn't suspect. How can she pour out those beautiful, rounded tones when her throat must be almost closed from apprehension!"

Time passed, and the moment approached when Isolde was to drain the supposed poison which proved to be a love draught. I glanced about the horseshoe at the quiet figures seated so stiffly there, each with her white-gloved arms resting in studied, mechanical ease in her lap. White shirt fronts gleamed menacingly from the black background. What would the white gloves and the white shirts decide as the fate of the artist who was doing her best to win them? Did they like her or didn't they? Would they turn those rows of white-gloved thumbs down, or would they bring them together in approval? Then the love draught began to flow through the veins of Isolde and Tristan, and they poured forth their passion. The curtain fell. Oh, joy! The white arms exerted themselves politely in the horseshoe and below in the orchestra energetically. "Brava!" called out the musician. "Brava!" Others took up the cry. The place was in an uproar from the ceiling to the carpet. Finally Mme. Kurt took three calls alone. "Thank God," exclaimed the musician. "She deserved it. But think of it. It's all over now—unless she should prove disappointing in the next act." But she didn't. Her triumph was complete. Half the number of white-gloves had disappeared from the horseshoe by the time the curtain fell on the second act, but that was merely due to habit. The most exquisite love scene ever sung could not tempt them to remain. Besides, the event of the evening was the debut of Kurt, and curiosity was appeased.

"When she sees those empty boxes she won't understand," said the musician. "It is so different in her country, you know." Nothing could restrain him from going back to congratulate her.

"Would you believe it?" he asked on his return, "she is as modest as she was some years ago when she was studying the piano in the same class with me under Leschetisky. She was also taking vocal lessons from a noted instructor.

"'I have an idea that my voice is better than my playing,' she said then, modestly. 'At any rate I'm cultivating it.'

"And this is the result.

"She is quite overwhelmed," he continued. "'Everyone told me that New York audiences are so difficult,' she said, 'so cruel, so cold. How can they say such things? I love them. They are so *liebeswurdig*,'" which, translated into plain English according to the musician's understanding means very *dear*.

"She takes her conquest so simply, so charmingly," he continued. "I do hope she won't change, as I have seen others do within a short space of time. I have known them to be just as unassuming as she, and a few months later become quite impossible. Few are strong enough to remain simple and charming after the adulation lavished upon them by our rich time-killers."

MADAME CRITIC.

AN EFFECTIVE SCENE IN "MARIE-ODILE," IN WHICH MARIE WAINWRIGHT AS THE MOTHER SUPERIOR PRAYS THAT THE CONVENT WILL BE SPARED THE HORRORS OF WAR.

STAGE ANTHOLOGY

Shakespeare probably cared but little whether the fencing scene in "Hamlet" was the best catastrophe he could invent; he took the incidents of the story as he found them, and lavished his genius on the workings of the mind.—BULWER.

The grandest combination is when the artist unites in one person the opposite passions of terror and pity—when we feel at once the horror of the crime, yet compassion for the criminal.—BULWER.

The art of painting and the art of music are nearly connected, and the stage is an altar that unites the two.—LORD BULWER IN "ZANONI."

The delight which a work of art affords seems to arise from our recognising in it the mind that formed nature again in active operation.—EMERSON.

Personal

ALEXANDER.—No better proof need be advanced that a long, arduous training and years of disappointment and discouragement are necessary to a Broadway debut than in the case of Miss Rhy Alexander, who is appearing in the part of Miss Farrington in that humorous exposition of stage life, "The Show Shop." This does not mean that Miss Alexander is without experience—she has played prominent parts with stock companies in St. Louis, Little Rock and other cities, and has appeared on the screen in several of Pathe Freres productions. It simply shows that when one combines ability, good looks, and a little good fortune

Bahar Art Gallery.

MISS THAIS MAGRANE,
Dramatic Actress, Who Has Many Successful Performances to Her Credit.

a Broadway debut is not the laborious undertaking so often pictured. Miss Alexander is a Southern girl and an enthusiastic sportswoman.

BEVERIDGE.—Miss Ray Beveridge, who at last accounts was in Germany, has been making a tremendous hit in cabaret acts, especially in the line of a queer mixture of German and English chat with which she delighted her hearers. Then she entered a military hospital in Berlin as a volunteer nurse, and wrote a letter to the papers protesting against a statement made by Clemenceau in his Paris newspaper that the Germans were not treating the French wounded right, and that therefore the French ought to retaliate on German wounded. Miss Beveridge strenuously denied this and gave her own experience and observations as proof of the contrary.

CLARKE.—Harry Corson Clarke, actor, raconteur and globe-trotter extraordinary, sailed on Feb 4 for Panama to play an indefinite engagement in short sketches in the Canal Zone. When Mr. Clarke returned in November from his four years jaunt around the world, he expressed his intention to remain in New York for at least two years. The call of the wanderlust, however, proved irresistible and he accepted the invitation to tour Panama. There are few countries in the world that Mr. Clarke has not visited. He is as well known on Main Street, Colombo, Singapore, as he is on Broadway, New York. Mr. Clarke's company consists of his wife, Margaret Dale Owen, James Dealy and Bertha Kraemer, a popular vaudeville team, and Evelyn Fairbanks, a well known screen actress and a gifted pianist.

LIMERICK.—Mona Limerick, last season associated with the Fine Arts Theatre repertoire company under the auspices of the Chicago Theatre Society, arrived in New York last week to begin rehearsals for "Chitra," the play by Rabindranath Tagore, the Hindu poet, in which she is to play the principal role. Her repertoire will embrace besides this play, "The Bear," by Anton Tchekov, and "Womenkind," by W. W. Gibson. The latter play was done at the Little Theatre in Chicago last season.

MANTELL.—Ethel Mantell, the nineteen-year-old daughter of Robert Mantell, is making her first appearance on the New York stage at the Forty-fourth Street Theater as a member of her father's supporting company. Miss Mantell is the daughter of the late Charlotte Behrens.

KOSLOFF.—Theodore Kosloff, the Russian dancer and ballet master, has arrived in New York in order to put on the ballet for the new Winter Garden show, "Maid in America." Mr. Kosloff hails from the Imperial Theatre in St. Petersburg, and for the last two years has been appearing in the music halls in London.

MACKINDER.—The theatrical world learns with sorrow of the death of Lionel Mackinder, the English vocalist and comedian who joined the British army a few weeks ago at the front. Mr. Mackinder was for many years associated with George Edwardes's productions at the London Gaiety, appearing in London or on tour in "A Runaway Girl," "The Toreador," "The Orchid," "San Toy," "Our Miss Gibbs" and others. He visited this country in the fall of 1908 as a member of Mr. Edwardes's "Girls of Gottenberg" company.

PEMBERTON.—Brock Pemberton, late of the *World* staff, has taken Harry Niemeyer's place as assistant dramatic critic of the *Times*, Mr. Niemeyer having recently resigned in order to become actively interested in the Panama *Morning Journal*. Mr. Pemberton for some time has been associated with Louis DeFoe as the latter's assistant of the *World*.

REICHER.—Emmanuel Reicher has for years had a position in Berlin as one of the most artistic and progressive producers in Europe. He presented Ibsen to the Germans in a manner that identified Ibsen personally with the eminent manager. While Reinhardt commanded one school, Reicher has been the leader of another. Recently Mr. Reicher came to New York to establish the Modern Stage on the lines of a theater conducted by him abroad. The first performance will be given at the Garrick Theater, Feb. 23. The play selected is "Elga" by Gerhardt Hauptmann, and the cast will be headed by Miss Hedwig Reicher and Mr. John Blair.

ROGERS.—Miss Ferne Rogers, the American actress, who lost her position as prima donna of the Drury Lane extravaganza, "The Sleeping Beauty Beautified," because of her expressions of sympathy with the Germans arrived in New York last week on the Adriatic. Miss Rogers has been engaged to play a leading role in a forthcoming production in Berlin, but owing to her inability to secure passports in London, she sailed for this country. Upon receiving passports here she will sail for Germany to fulfill her contract. Miss Rogers is a native of New Britain, Conn.

SMITH.—E. M. Smith, who for six years has been a partner of A. J. Gillingham in the Gillingham and Smith theatrical enterprises here, at Grand Rapids, Mich., has retired, but will continue as a director of the company of which he was secretary-treasurer. He will leave for Los Angeles in the Spring. Mr. Gillingham acquires the holdings of his partner to a large extent, and Charles Seaman, who has been associated with Mr. Gillingham for two years in the offices of the General Films Company, Detroit, will take the local management.

TYLER.—It was naturally expected that that dynamic personality of the theatrical world, George Tyler, would not long remain inactive. Since the failure of the Liebler Company nothing definitely has been heard of Mr. Tyler. He gave out no announcements and no theatrical reporter even hazarded a guess at his plans. However, when the Lusitania recently sailed from New York Mr. Tyler was among the passengers. It is stated with good authority that he is visiting London with a commission to look over foreign plays and bring back those that he believes suitable for American production. There is a persistent rumor that Klaw and Erlanger are the moving spirits of Mr. Tyler's enterprise.

STAGE ANTHOLOGY

All sympathy with bodily torture is drawn from our basest infirmities, all sympathy with mental torture from our deepest passions and our most spiritual nature.—BULWER.

The theatrical crowd is not philosophic; it cannot adopt a detached, impersonal, disinterested view of life; it must take sides. Hence the stage convention of the "sympathetic personage." The theatrical crowd has not the judicial faculty, is not accustomed to sift evidence, or to estimate probabilities. Hence the convention of "the long arm of coincidence," and another convention—at least as old as Sophocles—that any, the wildest improbability—may be taken for a postulate, the starting point of a play. A crowd, as a crowd, is virtuous and generous; for we are all on our best behavior in public. Hear the gallery at a theater of melodrama hiss the villain! Yet it is fairly long odds that some of them have robbed their employers, and that others will go home to beat their wives. And the crowd insists upon a strict separation of virtue and vice. It wants its personages all of a piece. The composite characters, the strange blend of good and evil in all of us, it refuses to recognize.—A. B. WALKLEY.

POPULAR MANAGERS

Mr. Gustav Frelloon is the owner of the new Auditorium Theater at Waukesha, Wis. He has been interested in theatrical business for many years, and is also the owner of the Unique Theater in Waukesha. Formerly he had a playhouse in Milwaukee, and the opera house at Port Washington, Wis., but disposed of both in order to give his attention to his two houses in Waukesha. His son, Charles, is manager of the Auditorium, and another son, George, is in charge of the Unique. The Auditorium seats 1,000 people and is modern in all of its equipments, and is fireproof. The prices for the best attractions range from $1 to $1.50. The Auditorium was finished last Summer, the opening attraction, "Seven Keys to Baldpate."

GUSTAV FRELLOON,
Owner Auditorium, Waukesha, Wis.

opening Aug. 24. The Frelloons are incorporated as the Frelloon Amusement Company.

TUNIS DEAN'S WHISKERS

(*From the Baltimore Star.*)

That the question whether or not a man should wear whiskers may be of national, or even international, importance has been demonstrated by Manager Tunis Dean, of the Academy of Music. Manager Dean once wore whiskers; recently he has had those whiskers eliminated, at once inspiring widespread comment.

As Mr. Dean always likes to please his friends, he immediately invited opinions, sending out self-addressed postals upon which those opinions might be expressed. Upon these cards expressions of opinion were asked upon the wearing of whiskers generally, and their wearing as applied to Mr. Dean's particular style of beauty.

One hundred answers were received, and if Mr. Dean obeys the popular mandate, he will again become a whiskered manager. Fifty-four persons want whiskers, thirty-six do not like them, and ten politely tell Mr. Dean to do that which will make him happiest.

Various reasons are given for the opinions. One man writes:

"They give you the appearance of a man of affairs, which, of course, you are." Otis Skinner comes back with "I am heartily ashamed of you—you are no longer a friend of mine. What! My old college chum bare and beardless! Shocking!

Fred Schrader, the author and critic, says: "When even fond hearts must part, why not whiskers? Let your manhood within you speak. Be brave, independent and be virtuous," evidently putting the matter up to Mr. Dean.

"Whiskers are not sanitary," writes one prominent Baltimorean, and another says: "As the king can do no wrong, no more could your geniality be affected by whiskers or the lack of them."

One clever physician sends in the following quotations to substantiate his opinion:

"Yea (I approve of whiskers) because the very hairs of thy head are numbered."

"Tarry at Jericho until your beard be grown."

"Jove in his next commodity of hair send thee a beard."

"He that hath a beard is more than a youth, and he that hath no beard is less than a man."

"Allow no stealth of time to thin the bearded chin."

Blanche Bates Creel is among those who are in favor of whiskers.

It is expected that, in view of the majority preferring Manager Dean whiskered to Manager Dean whiskerless, he will shortly appear with that adornment.

"No actor need take a back seat who will stand up for his rights."—Wallis Clark.

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A PRACTICAL PROJECT

THE most practical plan for the establishment of a National Theater we have yet heard discussed is the project soon to be launched by one of the most experienced as well as oldest managers in America.

Every National Theater scheme has proceeded from the theory that a group of influential and rich people shall provide a sinking fund to make up deficits, for deficits are somehow or other always foreseen in a theatrical venture that has a more or less artistic purpose. We have yet to hear of a National Theater movement that is undertaken by a single experienced manager who looks upon the project as having the inherent vitality to be self-sustaining.

When there has been an undertaking having for its object the production of say, "the unusual play," and the first play produced has put money into the treasury, the original purpose of the project has been promptly forgotten, and the theater launches out upon the long-run theory. The patrons have seen the play, and as there is no change of programme they do not return to that particular playhouse for another year.

THE MIRROR has always maintained that the only practical way of conducting a theater on a plane somewhat different from the average commercial undertaking, is to follow up a consistent course of alternating the programme, and to insure the playhouse of a permanent support by an established clientele assured of variety.

These are the lines which Mr. F. C. WHITNEY has laid down for the establishment of a National Theater, of which we shall doubtless soon hear more. Mr. WHITNEY proceeds from the premise that such a project is feasible, that it can be made self-supporting and that its success depends far more greatly on individual responsibility than on guaranty funds. The manager's own business fate is involved. He either wins or loses; he cannot shift the blame; his hands are not tied, he is not under financial obligations to a little clique of faddists who, perchance, care less for their money than they do to gratify their egotism.

Mr. WHITNEY's project is the development of plans formed twelve years ago. They are practical plans. No appeal is made to a group of moneyed men to furnish the backing. His initial backing is to come from all classes who desire to see the theater take on, as it has in continental Europe, a higher, broader and more original form.

It is yet too early, in justice to Mr. WHITNEY, to divulge his plans; but the fact that the undertaking is well in hand, that it has the personal attention of one of the most artistic as well as successful managers, and that it will be preeminently an American project, invests it with an interest that few other undertakings of this character have been able to inspire.

PATRIOTISM VS. ART

A Reply to Mr. Cushing in the Matter of Mr. Granville Barker

Editor DRAMATIC MIRROR:

SIR.—I have waited some weeks to see if anyone would reply to the letter of Mr. Bartley Cushing in the issue of Jan. 13. As no one has done so will you allow me to say a few words which seem to me ought to be said.

Mr. Cushing has no love for Mr. Granville Barker, but that is no concern of mine. Mr. Barker is, no doubt, perfectly capable of taking care of himself, but the implied attack upon the English actor does concern me and every other lover of the dramatic art in this country.

There is no doubt at all that patriotism is an excellent virtue, but it is not well to develop one's patriotism at the expense of one's common sense. The American managers and producers are shrewd, hard-headed men and they employ those actors who are most likely to render their productions successful. These managers are not sentimentalists and they would take any and every suitable actor without bothering their heads about his nationality; if there is any sentiment in the matter they would, other things being equal, probably prefer an American to an English actor.

The burning glare of his patriotism has blinded Mr. Cushing's eyes to the important fact that acting is not a trade, like weighing cheese, but an art; and as long as the English actor remains the better artist—as he now unquestionably does—so long will the American manager employ him to the exclusion of the less artistic native actor. Mr. Cushing should remember that we are still a young country and our arts are yet in their infancy. Let him remember that Rome, which finally produced such masters in the dramatic art as Plautus and Terence for centuries borrowed both their dramatists and their actors from the older culture found in Greece.

As far as the National Theater is concerned Mr. Cushing need not worry his head; it is still a far-off vision, but in this connection it may be as well to remark that, though Mr. Barker has probably no intention of remaining in this country, we might all be grateful, if he would, for what he has shown us at Wallack's Theater is a revelation in stagecraft.

One final question. Let me ask Mr. Cushing this: "Does he imagine that if we had such men as Joseph Urban, Max Reinhardt or Granville Barker that any American manager would be fool enough to allow them to remain unemployed?" Of course not! By all means let us be patriotic, but in heaven's name, let us at the same time have a little sense.

Yours very truly,
M. A. RAYNES.

DUDLEY ARTHUR SAYS "NOT YET"

Editor DRAMATIC MIRROR:

SIR.—So many of my friends in the theatrical world have been bestowing heaps of congratulations upon me, relative to the fact of a circulated report of my marriage to Miss Marguerite Chaffee, of Chattanooga, Tenn. Indeed! I have not had that honor as yet.

Will you kindly state through the medium of your admirable paper, making it effectual, that such is not the case. You will oblige me greatly.

Sincerely yours,
DUDLEY ARTHUR,
Green Room Club.

DETROIT, MICH., Feb. 4. New York City.

FERNE ROGERS'S CASE

Editor DRAMATIC MIRROR:

SIR.—The newspapers of the United States carried an interesting cablegram under a London date line of Jan. 28. In brief it stated that Ferne Rogers, an American actress and singer, who has been appearing in the leading role of the Drury Lane Theater pantomime, had been refused passports to take her to Germany, the British Home Office exercising a "right" under the "Defense of the Realm" act, and declined to permit her to go to Germany except through the United States.

It may be remembered that Miss Rogers was credited with uttering "pro-German sentiments" on the stage of the theater after a recent performance, and the members of the company, all of whom were English save Miss Rogers, who is a New York girl, signed a "round robin" protesting to the manager against her further association with loyal British subjects, and suggesting that she might be a German spy in disguise.

To Americans this sounded more like the scenario of a Gilbert and Sullivan burlesque than a real incident, and yet returning Americans declare that the Home Office and Scotland Yard took such serious notice of the act that she was placed immediately under surveillance, and detectives posing as American newspaper correspondents, inveigled her into interviews which were distorted beyond recognition. Not only this, but in her dressing room were a number of photographs of her professional friends. Scotland Yard sleuths seized one, a photograph of the "chocolate soldier" in the interesting operetta by that name, and charged him with being a German officer, with whom Miss Rogers was in constant communication through friends in New York.

All this seemed so absurd that Miss Rogers and her American friends felt that the British public was "spoofing" her. But when she retired from the cast of the play, and made known her intention of returning to Germany, where she had studied music and where she had many friends and engagements awaiting her, it came somewhat as a shock when she was informed that her independence as an American citizen and as a neutral was challenged without protection from our own Embassy, and passports refused. The State Department, although informed of the incident, have given no further evidence of interest in the matter except to state that it was "under consideration."

Miss Rogers has been put to the necessity of returning to the United States in order that she may again sail for Europe if she desires to return to Germany.

It is quite absurd, of course, and quite British to suspect a young girl, who had been in London for several months and during that time in the public eye as an artiste, of being a spy, and treating a few casual observations as opinions of serious moment, but when the unwitting subject is humiliated by being suspected, and watched and treated as a dangerous person, without redress from our own protective agency, it loses its humor.

And the act of the London associates of this sole American artiste in the company is worthy of a second reference, especially when we weekly receive more recruits to the American stage from the ranks of the British actors than Lord Kitchener does at the front.

JUSTICE.
NEW YORK CITY, Feb. 1, 1915.

PICTURES INFLUENCE ACTING

Editor DRAMATIC MIRROR:

SIR.—In the complaint of the Los Angeles *Tribune*, which you quote in your issue of Jan. 20, concerning the lack of demonstrativeness on the part of audiences to-day, the thought occurs to me that perhaps there is more to that criticism than one may at first think. The absence of the voice in the motion picture has done more than anything else to educate the public to an appreciation of the actor's action in contradistinction to his elocution, and there are to-day, as ever, a large number of dramatic performers on the stage whose chief qualification is elocution. One must not for one brief moment disparage that noble art of speech, but the actor must pay more attention, than he has in the past, to the sister art, dramatic action. The theater-going public has desired to be taught, and, more than any other one thing, the motion picture is teaching the public to appreciate dramatic action for itself alone.

The motion picture play is yet far from perfect, and even the best productions have, in many ways, fallen far short of the best that the regular stage has produced, but this fact should not blind our eyes to the lessons it does teach. As a student of dramatic art, I look for great things to come out of the future motion picture play.

ROBERT EDGAR MAYALL.
85 CHERRY STREET, WALTHAM, MASS.,
Feb. 1, 1915.

PLAYS PAY IN ASHEVILLE, N. C.

Editor DRAMATIC MIRROR:

SIR.—Recently there has been a great deal of adverse criticism of existing conditions in the South relative to the theatrical business. These criticisms may be justified in certain quarters. As to that am not prepared to make any defense. But as applied to Asheville, these criticisms are altogether unjust. But few attractions have reached Asheville this year owing to a large number of cancellations and several shows closing before they reached us; but despite this fact we have had a very prosperous season. This statement can be proved by facts and figures:

We opened the season in September with Al. G. Field's Minstrels and played to capacity houses at both matinee and night performances. The box office business showed that nearly 5,000 people attended the two performances. Other business during the Fall was good, and on Jan. 10 we presented Lyman H. Howe's Travel Pictures, box office receipts showing a business of $500. During the same week, Jan. 11, we presented Maude Adams and her company. For fourteen hours previous to the rise of the curtain on the first act there had been a continuous downpour of rain; and at the opening hour this downpour amounted almost to a cloudburst. Despite such unfortunate conditions, the theater was filled to capacity and hundreds were turned away after ninety-four extra chairs had been placed in the orchestra pit. It was a record for this company on its tour of the South.

With such proof of the excellent theatrical business existing in Asheville, I do not feel that it is just that this city should suffer from the criticism that has been passed upon the South as a whole; and I am inclined to judge from this business that the section is not deserving of such criticism.

GEORGE W. BAILEY, Manager,
Auditorium Theater.

ASHEVILLE, N. C., Jan. 29, 1915.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

M. C. W.—Evelyn Nesbit will undoubtedly play Boston. Watch the vaudeville dates ahead.

"ALMA," Chicago.—Mr. Ed Ewald is with the Holden Players, Baker Theater, Rochester, N. Y.

R. K., New York city.—We have no data as to the present engagement of Miss Blanche Shirley.

"KATHE."—Peggy O'Neill can be addressed at theater, San Francisco, "Peg o' My Heart" company.

Miss HOWARD, New York city.—The cast of the Corse Payton company that appeared at Syracuse in January is: Miss Phyllis Gilmore, leading lady, and Corse Payton, leading man; Ann Singleton, Bijou Washburn, Bobby Livingston, Joe Creehan, William Blair, Jerome Bit, and Blanche Howe.

N. N., Northampton, Mass.—"The Servant in the House," by Charles Rann Kennedy, was produced by Henry Miller at the Savoy Theater, New York, March 23, 1908, with the following cast: Arthur Lewis, Charles Dalton, Walter Hampden, Galwey Herbert, Tyrone Power, Edith Wynne Matthison, and Mabel Moore.

M. H.—"Trilby" was first produced in New York at the Garden Theater, April 15, 1895, with the following cast: Trilby, Virginia Harned; Taffy, Burr McIntosh; the Laird, John Glendinning; Little Billie, Alfred Hickman; Svengali, Wilton Lackaye; Gecko, Robert Paton Gibbs; Zou Zou, Leo Ditrichstein; Madame Vinard, Madame Cottrelly.

"CONSTANT READER."—(1) The original cast of "The Song of Songs," as produced by Charles Frohman in Philadelphia, contained Thomas A. Wise, Irene Fenwick, Pedro de Cordoba, Lee Baker, and Cyril Keightley in the principal roles. (2) The scene synopsis of the play is: Act I—"The Boardwalk Bazaar" at Atlantic City, August. Act II—About a year later, Lily's sitting-room at "Journey's End," Tarrytown, N. Y. Act III—Four years later. The drawing-room of Lily's house on East Fortieth Street. An afternoon in April. Act IV—That night. A private dining-room at the Cafe Fine Arts. Act V—The next afternoon. Lily's bedroom. (3) Osmond Tearle played the leading role in the original New York production of "The Silver King."

AMERICAN ON THE STAGE

Editor DRAMATIC MIRROR:

SIR.—Really, isn't it something to despise and be afraid of, this being an American actor? It seems so, from what I have read in several London notices which Miss Ina Claire is using in her "ad" in this issue of THE MIRROR.

Why do English critics deride the American accent? It isn't half as funny or nearly as impossible as the accent of their actors playing over here.

The accent of the large part of our actors is far more pleasing and cultured than is that of the average Englishman.

Have you had the doubtful pleasure of listening to the English juvenile *star* his way through his part in a certain play now on Broadway?

To me and to the general American public there is no actor more manly and artistic than the American. He isn't swollen to bursting with his own importance. How refreshing it is to find Broadway plays—minus the actor from the British Isles.

It has been rumored that Granville Barker doesn't care to have American actors in his company at Wallack's. While it won't make any great material difference to our actors, nevertheless it is a little distasteful to the palate, when one realizes that at least he must accept American capital or he wouldn't be able to produce even at Wallack's.

Here's wishing all sorts of good to you, splendid magazine that you are, and to everything "made in America."

Most cordially,
FLORENCE C. DOVERLY.

NEW YORK, Jan. 28.

DON'T DEFILE YOUR OWN NEST

Editor DRAMATIC MIRROR:

SIR.—The theatrical profession continues to be the only one whose members degrade it and themselves in public. Listen to Barney Gilmore, a veteran and respected player, now in vaudeville on the Proctor time, who tells in his act of inquiring of a hotel-keeper if he had rooms at $—— and up, and the hotel keeper replied "No, $—— down!" Mr. Gilmore advertised beautifully the irresponsibility (?) of the actor.

The player of to-day, as a matter of fact, is just as honest and responsible as folk in other lines, *except as actors hold themselves in jokes like Mr. Gilmore's.*

In worse taste still was this, by a member of the team of Bert and Harry Gordon, on the Loew time:

"My mother raised me kosher, but I turned out to be a ham."

These things are by *actors!* I repeat: Show me another profession that publicly degrades itself. Can't the evil be killed? Let's have the views of actor readers.

Yours very truly,
BERT ADLER.

NEW YORK, Jan. 27.

ON THE RIALTO

There is a tide in the affairs of men who can swim. —*The Sage.*

♣

One might almost extract a wheeze from the announcement that, after appearing in "Maternity," Richard Bennett is to star in "Nearly Married." He will begin his season in Edgar Selwyn's farce of last season at the Cort Theater, Boston, Feb. 15.

♣

The treasury sheets of the Manhattan Opera House show that up to Saturday evening, Jan. 30, "Life" had been witnessed by 292,500 persons, an average, in round numbers, of 2,500 spectators for each performance. The play reached its 117th performance upon the date mentioned. Quite obviously, there are no hard times at Eighth Avenue and Thirty-fourth Street.

♣

There is evidently one part of the country where there is not even a psychological depression. That is the section which includes the cities of Topeka, Wichita, St. Joseph, Lincoln, and Omaha, if a letter from L. M. and Roy Crawford, theatrical managers in that district to Henry Miller now playing in the West in "Daddy Long-Legs," can be accepted as a criterion.

"All we need out here in this section, where the banks are full of money," write the Crawfords, "are good shows. We haven't had any this season until just the last two weeks. The business is here for the shows. Why have you producers gotten cold feet?"

♣

Considering the wail that has gone broadcast regarding the business or lack of business being done this season, Sanger and Jordan tell THE MIRROR that they really have no cause for complaint. Their latest activities of a more or less conspicuous nature consist of closing the following leasing contracts with Messrs. Cohan and Harris and Arthur Hopkins for the production in England of "On Trial," by Messrs. Grossmith and Laurillard; a purchase outright for Australia, New Zealand, and South Africa, on behalf of J. C. Williamson, Ltd., of "On Trial" and "It Pays to Advertise"; a leasing contract for South Africa for J. C. Williamson, Ltd., of "Stop Thief" and "Officer 666" from Cohan and Harris, and "The Law of the Land," leased for the same firm for Australia, New Zealand, and South Africa. "The Story of the Rosary," also for J. C. Williamson, Ltd., for Australia and New Zealand; and last, but not least, Mr. Walter C. Jordan has also closed with A. H. Woods an outrightp urchase of "Kick In" for Australia and New Zealand, on behalf of J. C. Williamson, Ltd.

♣

Retired playgoer's first nights in New York (continued): "There was but one Charley Thorne on the American stage. He was the particular brilliant in the Union Square company. A. M. Palmer, the father of the organization, said that he would guarantee to break up any mob by having Charley Thorne walk along in front of it. He had the indescribable personality that made people stop and look whenever he was present. No wonder women were crazy about him, although Charley Thorne was never crazy over any woman. He would quit a queen's presence for congenial friends of his own sex. I saw him play many times, but met him only once. It was in Chicago after a night of 'The False Friend'—the play in which Thorne said 'My God' in one syllable, but enunciating every letter distinctly. A critic who knew him asked him when he was going back to the Union Square Theater., Thorne replied, 'If I go back it will have to be soon. In ten years people who ask to see the old Union Square house will have to hire a guide.' In less than ten years the house had changed. The theatrical center moved uptown. In a first-night ramble in New York I went down to the old place. Vaudeville was in full blast. I met the manager and said, 'This is where Charley Thorne used to play.' He hesitated and then asked, 'Who was Charley Thorne?' What's the use?"

♣

The play's the thing wherein I'll catch the conscience of the King.—*Hamlet.*

The play's the thing wherein I'll catch the women theatergoers, with hats and feathers and other feminine wear.—*The progressive manager of the modern amusement house.*

So runs the world away. It's all right. Business is business. Everybody's doing it, except the topmost manager of the legitimate. If Shakespeare were here now he would be doing it, maybe. Competiton begets competition. If the dancers fail to come up to the figures of the Castles; if the singers do not warble on Melbain and Caruscan scales; if the playlet lacks the ingredient of "pep"; if the educated animals do not get their cues, and if cobwebs form across the box-office window, launch a lottery and give the prize number that will be good for fashion frills, and then fetch out the S. R. O. sign.

It's all right. Business is business. Follow the fad. Fads are contagious. First we had invitations to the clientele to come on the stage and dance after the play. The diversion was harmless. It broke the ice between the manager and his patrons. It created a common level democracy, and it took longer to count up the house afterwards. The stage dance for the patrons was a figment of the dance craze that has nearly made this old world creak on its axles.

We are not pessimistic. We know that the contagion will spread. We shall yet see an offer of a new brand of corsets with an admission to a production of "Hamlet" by some eminent. It is worth living to see. Up with the uplift of the "legit."

CAST WINTER GARDEN'S NEW SHOW

The entire cast for the new Winter Garden production, "Maid in America," has been selected, and will include Nora Bayes, Mlle. Dazie, Maud Lambert, Blossom Seeley, Yansci Dolly, Belle Ashlyn, Yvette, Minerva Coverdale, Ruby Helder, Marguerite Berisa, Rosalind May, Harry Fox, Charles J. Ross, Bert Clarke, Joe Jackson, Hal Forde, Harry Carroll, Lew Brice, John Sparks, Sam Adams, James Clemons, Pernikoff, Carl Dellorto, Harold Bobe, W. H. Davis, Will Stanton, Eleanor Brown, Olga Hempstone, Lois Whitney, Elaine French, and Jane Elliott.

Contrary to the usual custom, "Maid in America" will be played for a week out of town, opening in New York the week of Feb. 15.

LOLA MAY SUES HOMER BARTON

Mrs. May Purman Barton (on the stage Lola May) has filed a suit in the Supreme Court of New York city against Homer Barton, an actor. Nearly a year ago, Miss May, while playing the leading role in "The Lure," was sued for $50,000 by Mrs. Derby Crandall, who declared Miss May had alienated the affections of her husband, a banker. Nothing came of the matter. About the time that suit was brought, Miss May was married to Barton in Duluth, Minn., thinking him, she says, a single man. She now finds, she declares, a divorce he obtained in Missouri from a former wife is not effective in this State.

"THE SEAWOLF"

"The Seawolf," a dramatization of Jack London's novel, by Guy Bolton and Joseph Noel, will shortly be produced. It is said that Holbrook Blinn is considering an offer to play the leading role. Mr. Bolton is the author of "The Fallen Idol" and "90 in the Shade" now at the Knickerbocker, while Mr. Noel is remembered as the author of "The Marriage-Not," which was produced at Maxine Elliott's Theater two years ago.

BILLIE BURKE RESUMES TOUR

Recovered from her recent illness, Billie Burke resumed her tour in "Jerry" Monday night at the Hollis Street Theater, Boston, after which she will go on a tour through the South and then to the West as far as California.

NIRDLINGER'S NEW PLAY STAGED

BRIDGEPORT, CONN., Feb. 9.—Charles F. Nirdlinger's new play, "The Run of the Cards," was produced for the first time on any stage in the Lyric Theater, here, last night. The play, a melodrama of international society, interested a splendid audience.

MARSHALL P. WILDER DIED RICH

Marshall P. Wilder, the humorist, who died Jan. 10 in St. Paul, Minn., left an estate of $250,000 in realty and $17,000 in personal property. His will, which was filed last week, gives almost the entire estate to his son, Marshall P. Wilder, Jr., and his daughter, Grace Isabel Wilder.

"GIRL FROM UTAH" COMING BACK

"The Girl from Utah," with the three-star combination—Julia Sanderson, Donald Brian, and Joseph Cawthorne—will come to New York for a special return engagement following its forthcoming season in Chicago.

BARKER POSTPONES PRODUCTION

Granville Barker has postponed for one week his production of "A Midsummer Night's Dream" at Wallack's Theater. The performance will, therefore, take place on Feb. 16.

WASHINGTON SQ. PLAYERS

To Reopen the Bandbox on Feb. 19 with Bill of Four Plays—Admission to Be Fifty Cents

The Bandbox Theater on East Fifty-seventh Street, which recently housed the New York Play Actors, Inc., is to become the home of another organization of players. On Feb. 19 the Washington Square Players, a group of men and women associated with the literary and artistic colony of Washington Square, will begin a season of one-act plays, giving two performances a week for a period of five months.

The Washington Square Players had originally intended to stage their plays in a building at 133 Macdougal Street, but the availability of the Bandbox caused a change in plans. Performances will be given every Friday and Saturday night, and one new production will be made each month.

The policy will be to present realistic, romantic, and frivolous plays. Those by Americans will be preferred in order to encourage native writers, but foreign plays will always be acceptable. New ideas in stage direction and decoration will be welcomed. Admission to any part of the house will be but 50 cents.

The opening bill will include "Licensed," a realistic drama by Basil Lawrence; "Eugenically Speaking," a satire by Edward Goodman; "Interior," by Maurice Maeterlinck; and "Another Interior," a "gastronomic allegory." The productions will be under the direction of Edward Goodman, while Lawrence Langner is business-manager of the organization.

"THE NEW SHYLOCK"

A. H. Woods to Produce Play of Jewish Life by Herman Scheffauer

A. H. Woods is to produce Herman Scheffauer's drama, "The New Shylock," shortly with an all-star cast. This play is the first play to be presented by Miss Horniman's famous repertoire company, of Manchester, England. It was produced in London recently with Louis Calbert and Madge Titheradge in the cast. The scenes are laid in the Jewish quarters on the East Side of New York.

SPOKANE AS A PLAY CENTER

SPOKANE, WASH. (*Special*).—Calvin Heilig, of Portland, president of the Northwest Theatrical Association, who was a visitor here this week, commented favorably upon Spokane as a theatrical city. "Managers of the road shows, particularly the better class, recognize that Spokane is among the best cities in the Northwest for their attractions," said Mr. Heilig. "This has been demonstrated in the recent visits of such national players as George Arliss, Nat Goodwin, David Warfield, and May Robson, all of whom did a satisfactory business. The business of the Baker Players at the Auditorium is another indication that Spokane theatergoers appreciate good attractions, and many visiting managers have commented upon the favorable reception their offerings receive in Spokane." Mr. Heilig, while here, watched the work of the Bakers Players in "The Virginian."

W. E. MCCABE.

MISS MANNHEIMER'S READINGS

A series of three readings of masterpieces of modern drama were given by Miss Mannheimer, director of the Cincinnati School of Expression, at the Waldorf-Astoria on Friday mornings, Jan. 15, 22 and 29. Miss Mannheimer interpreted John Galsworthy's "The Mob," Henrik Ibsen's "The Wild Duck," Rabindranath Tagore's "The Post Office," Cosmo Hamilton's "Toler's Wife," and Oliphant Down's "The Maker of Dreams." This, the second series of modern drama interpretations given by Miss Mannheimer in New York, was thoroughly inspiring and delightful.

CANADA LIKES GERMAN COMEDIAN

Al. H. Wilson and company, in "When Old New York Was Dutch," played to capacity audiences in Toronto and the one-night stands throughout Canada. It was noticeable that there were no evidences of prejudice against the German character of this popular singer, nor the Teutonic atmosphere of the production.

BLINN TO STAR IN "THE TRAP"

Arthur Hammerstein is to present Holbrook Blinn in Richard Harding Davis and Jules Eckert Goodman's play, "The Trap," beginning on Feb. 22 at one of the Shubert theaters. Mr. Blinn will be supported by Martha Hedman, Tully Marshall, David Powell, Ryley Hatch, and Elaine Hammerstein.

THE THEATER CLUB

Mrs. David Mason is filling the unexpired term of the former president, Mrs. J. Christopher Marks, who recently resigned.

The Theater Club, which has a membership of six hundred, will continue to meet twice a month. On Feb. 3 the club held a theater party, matinee and evening, attending "The Silent Voice."

FRANCIS X. HOPE WEDS

Francis X. Hope, for many years personal representative of George M. Cohan, and Miss Elisabeth A. O'Brien were married at Philadelphia, on Jan. 26. After a wedding trip through the South Mr. and Mrs. Hope will live in New York.

The PUBLICITY MEN

Doc Haines is doing the press work for "$90 in the Shade."

Wendell Phillips Dodge is placing some much really significant publicity for Frances Starr in "Marie-Odile."

The enterprising Theodore Mitchell, formerly publicity dispenser for Oliver Morosco, and lately associated with the Bandbox Theater, is helping to exploit D. W. Griffith's latest screen drama, "The Birth of a Nation."

Lucy Huffaker, well-known newspaper woman, who has been associated with many Chicago papers, and who at present is doing free lance work for New York dailies, has been engaged as publicity representative for the Washington Square Players. The company opens at the Bandbox Theater on Feb. 19.

That justly celebrated publicity expert, Ben H. Atwell, has again become an impresario. This time he is advancing the banners of art in behalf of Solomon Rabinowitz, known in Hebrew literature as "Scholom Aleichem"—the Jewish Mark Twain. Mr. Rabinowitz, within the next three weeks, will begin a lecture tour of American cities, reading from his own works and lecturing upon numerous phases of Jewish life.

Will A. Page, who recently resigned as advance representative for "A Misleading Lady" to become general press representative for Comstock and Gest, is already sounding the glories of "Experience" to excellent advantage. Since Mr. Page has entered upon his new duties one sees on passing the Casino a series of allegorical figures in colors, of heroic size, and depicting Youth, Passion, Intoxication, Experience, Beauty, Love, and other principal characters in "Experience." The figures, which are photographic enlargements, are attracting much attention, as nothing like them has ever been used to advertise a play on Broadway before.

ACTOR'S FUND MATINEE

The Century Theater was packed to capacity Friday afternoon, Jan. 29, when the curtain went up on the mammoth bill which had been arranged by Daniel Frohman, president of the Actors' Fund of America. Probably the happiest of the entire audience were the six residents of the Actors' Fund Home at West New Brighton, S. I., who attended the performance as guests of Charles Christie, the old circus clown, who last week donated $1,000 for his keep. Mr. Christie's guests included Mr. and Mrs. George Morton, Miss Hannis Cotter, Harry Irving, John Vincent, and Fred Russell.

Owing to illness both Francis Pelton and Mrs. Irene Castle were unable to appear, but Trixie Friganza generously volunteered to appear for the one, and Frank Tinney kept the audience convulsed with his efforts to imitate the sprightly Mrs. Castle in a dance with her husband, Vernon Castle.

Elsie Ferguson was charming in an entirely new one-act play, entitled "The Dramatist at Home," in which she was supported by William Courtleigh.

Ethel Barrymore presented J. M. Barrie's "A Slice of Life," with John Barrymore and Hattie Williams in the cast, and Otis Skinner, Mlle. Dorziat, William Collier, George M. Cohan, Fred Stone, Dave Montgomery, the Watch Your Steppers, Tom Powers's Ragtime Trio, Richard Carle, Virginia Brookes, Frank Tinney, and Vernon Castle all contributed generously to the entertainment.

Last on the bill, but a tremendous hit, was the minstrel first part and olio in which half a hundred of the Twelfth Night Club members took part under the musical direction of Laura Sedgwick Collins. Miss Collins conducted the orchestra herself. Joe Waterman was the interlocutor, and other prominent in specialties were Margaret McKinsey, Louise Drew, Mrs. Edwin Arden, Miss Arden, Minette Barrett, Louise Dresser, Josephine Drake, and others.

Lillian Russell, aided by a corps of well-known actresses, sold programmes, candy, and cigarettes in the lobby. The benefit netted about $9,000, the sum necessary to support the Fund for almost two months.

DIRECTORS START ACTION

Arthur Voegtlin, general director, and William J. Wilson, stage director of the Hippodrome until the night of Jan. 23 when they were dismissed, began action in the Supreme Court on Feb. 4 to recover $7,500 in damages from the Shubert Anderson.

KIN AND FRIENDS WANTED

Alexander MacKenzie, a Scotch dancer and singer, killed himself in Kansas City the last week in January. He left no papers, and his relatives or friends are requested to address Manager Jordan, of the Grand Theater, Kansas City, who had charge of MacKenzie's funeral, for further information.

GOODMAN WRITES PLAY FOR HILLIARD

Jules Eckert Goodman, the author of "The Silent Voice" in which Otis Skinner is appearing at the Liberty Theater, has written a play for Robert Hilliard, called the "Man Who Came Back."

THE FIRST NIGHTER

"THE WHITE FEATHER,"

By Lechmere Worrall and J. E. Harold Terry. Presented by William A. Brady, Ltd., at the Comedy Theater, Feb. 2. Staged Under the Direction of John Cromwell.

John Preston, M.P.	Arthur Elliott
Miss Myrtle	Mabel Archdaw
Fraulein Schroeder	Mabel Reid
Percival Penniculck	Alan Mudie
Dapsne Kidlington	Frances Carson
Molly Preston	Jessie Glendenning
Fritz	John Burkell
Miriam Lee	Elaine Inescort
Christopher Brent	Leslie Faber
Mrs. Sanderson	Cynthia Brooke
Carl Sanderson	Eric Mazon
Corporal Atkins	Alexandre J. Herbert

Scene.—The Sanderson Private Sitting-Room in the Wave Crest Hotel, East Anglia. Act. I.—After Breakfast. Act II.—After Tea. Act III.—Scene I.—After Dinner. Scene II.—After Hours Later. The action of the play passes in fifteen hours.

If all war plays could be received with the same amused interest as that bestowed upon "The White Feather," the English war comedy by Lechmere Worrall and J. E. Terry which is now at the Comedy Theater, President Wilson need never worry about the public making a demonstration. Apparently no one cared whether the English got the best of the German spies or *vice versa*. The play was entertaining, although it offered nothing new in the way of dramatic surprises, and the audience refused to take it seriously. About all the old tricks ever employed in detective melodrama were called into action, with the addition of a wireless apparatus concealed in the chimney and an air gun with which carrier pigeons were shot in order that secret messages might be rescued for home use. The story starts off with the original idea, of which we have been reading lately in London dispatches, of young girls presenting men who do not care to enlist with white feathers. But after this the play is built up chiefly on other news incidents with which we are all familiar through the daily press and which have been very hurriedly and carelessly strung together for "timely" drama.

The main character of the play is the silly ass type of young Englishman who has been appearing in our midst for some seasons. Only Leslie Faber plays this particular silly ass in a very attractive manner. It did not take him long to establish himself as a favorite with the audience. He was a sort of combination of Sherlock Holmes, detective from "Raffles," spy in "Secret Service," with a pronounced English accent. He wandered nonchalantly about the sitting-room spying on the German spies until they were trapped at last, and his purpose in not enlisting in the army was revealed to the relief of all his friends, who had begun to give him the cold shoulder for apparent cowardice. And he was himself a spy all along! Even his sweetheart had doubted his bravery. But the German landlady, her son, Fritz the butler, and the fräulein who had lived in England for twenty years never suspected his espionage.

There were a lot of important messages intercepted by the English spy, and he got ahead of the German submarines in the harbor and saw to it that two British cruisers arrived on schedule time. There is positively nothing thrilling or shocking in "The White Feather."

While Leslie Faber practically made a star part of his characterization, a number of the other roles figured prominently. Fritz, the butler, and Fräulein Schroeder were admirably done. Miss Jessie Glendenning was the sweet, conventional fiancee, and Arthur Elliott made John Preston a very natural and humorous M. P.

"KING JOHN"

By William Shakespeare. Revived by Robert Mantell, under the Direction of William A. Brady, at the Forty-fourth Street, Feb. 2.

King John	Robert B. Mantell
Prince Henry	Virginia Bronson
Arthur, Duke of Bretagne	Genevieve Hamper
The Lord Bigot	Edward Lewers
Hubert de Burgh	John Burke
Robert Faulconbridge	Frank Clancy
Philip	Fritz Leiber
Philip, King of France	Walter Gibbs
Lewis	Guy Lindsley
Lymoges, Duke of Austria	Harold Skinner
Cardinal Pandulph	Frank Peters
The Earl of Pembroke	Frank Clancy
The Earl of Salisbury	John Gibbs
Chatillon	John Gibbs
A Knight	Edwin Foss
A Citizen of Angiers	Edward Lewers
Second Attendant	Charles Rennecer
Queen Elinor	Genevieve Reynolds
Constance	Florence Auer
Blanche of Spain	Ethel Mantell

What curious turn of courage or whimsicality prompted Mr. Mantell to open his season of repertoire with "King John"? It is by far the least interesting of Shakespeare's historical tragedies. Most of its action depends on parades of pageants and ensembles; and its central character is so uncertainly drawn that it commands neither respect nor admiration. The unhappy monarch, who vacillates between true nobility of mind and monstrous villainy, never becomes so repellent that he does not appear a pitiable object in the end. And the one moment of real tenderness—the scene between Hubert and Prince Arthur—loses much of its value because the unfortunate princeling is pictured so sweetly innocent that any compassion we might feel for him is completely crushed.

Mr. Mantell's production was not without its moments of interest and appeal. Mr. Mantell acted King John with variety and resourcefulness. His sincerity, his dignity, his surety of method made up for whatever inspiration he lacked. His most forceful moments in the development of the king's complex character were in the scene with Hubert, when he timidly suggests that young Arthur be put to death, and in his death scene, when the weak nature of the king was graphically represented.

The remaining roles were in the main excellently done, though at no times were they acted with any claims to greatness. Florence Auer played Queen Constance with power. Fritz Leiber acted Philip with freedom and assurance. Genevieve Hamper was an appealing and wistful Prince Arthur. She might have made the terrors of the young prince seem real had John Burke played Hubert with any vigor or suggestion of overwhelming cruelty. Frank Clancy acted Faulconbridge with considerable humanity. His performance might have gained with a little clearer enunciation. Frank Peters made an impressive Cardinal and Ethel Mantell was graceful and pretty as Blanche.

IRVING PLACE THEATER

The Irving Place Theater varied the order of things last week by admitting an operetta to its programme, a famous Viennese one-act favorite by Leo Fall, "Brüderlein Fein," followed by a rather heavy comedy, "The Newly-Weds," by Björn Björnsten, which was very excellently played, however, and proved entertaining on that account. The operetta was richly enjoyed, partly on account of its charming melodies, partly on account of the excellent playing, and in part on account of the novelty of the subject. The scene is the sitting room of an old composer. It is Sunday morning. He and his venerable wife are about to go to church, when the refrain of a song, "Brüderlein Fein," written by the old composer in his youth and still popular, is borne in upon them through the open window with the golden sunlight. It revives memories of their wedding day, and they are for a moment transported back to that period as the figure of Youth, in gay satin and with a violin, enters the room. They re-enact their first love scene after the marriage ceremony, and sing and dance again their old songs of gayety and youth. After a quick change, they are again the old couple on their way to church.

The little gem was admirably performed, with Mr. Feist as the old musician and Miss Margaret Christians (daughter of Director Christians) as the wife. In this character the handsome young lady made her stage debut and scored a flattering success.

"PLAYGOERS"

A Domestic Episode, in One Act, by Arthur W. Pinero. Presented by the Pupils of the American Academy of Dramatic Arts at the Empire Theater, Jan. 28.

The Master	Kenneth Leane
The Mistress	Florence Norton
The Cook	Etta Mansfield
The Kitchenmaid	Adrienne Bensell
The Parlormaid	Clemence Randolph
The Housemaid	Meta Gaul
The Useful Maid	Anna Brownlee
The Odd Man	Gustave Rothe

"Playgoers" concerned a happily married English couple who decide to give their numerous servants a night off at the theater. The servants, however, do not appreciate the magnanimity of their master and mistress, and believe themselves the victims of gross imposition. The confusion finally ends when the couple abandon their benevolent intention and decide to let their servants shift for themselves whenever amusements are concerned. The playlet was competently acted.

ANNA PAVLOWA

The famous Russian danseuse delighted a series of audiences at the Century last week with a programme of interesting features incidental to the new ballet by M. Ivan Clustine, entitled "Raymonda," music by Alexandre Glasounoff. It was the first production anywhere outside of Russia, and displayed Madame Pavlowa at her best, assisted by Alexandre Volinine, Mlle. Piaskovietzka, Mlle. Kuhn, Mlle. Svirskaia, and a full corps de ballet. The ballet was very attractively staged and costumed, and met with genuine approval.

IN OTHER HOUSES

STANDARD.—The attraction this week is Willard Mack's three-act comedy drama, "So Much for So Much," with Marjorie Rambeau and Mr. Mack in the principal roles, together with the balance of the original cast that appeared in the play during its engagement at the Longacre Theater a short time ago.

BRONX OPERA HOUSE.—Sam Bernard comes to the Bronx Opera House this week in "The Belle of Bond Street," in which Mr. Bernard played both at the Shubert Theater in this city and the Adelphia Theater in London. His supporting company includes Mollie King, Ruby Norton, Nellie King, Marie Richmond, Herold Crane, Sammy Lee, Cyril Chadwick, Charles Burrows, Jere McAuliffe, and others.

ISADORA DUNCAN MATINEE

Before an audience which completely filled the Metropolitan Opera House, Isadora Duncan rendered a programme, entitled "Dionysian Drama, Music, Dancing," on Tuesday, Jan. 19. It is five years since Miss Duncan has appeared in this country, and the huge assemblage that welcomed her return was a sincere tribute to her art and her ideals.

Miss Duncan was assisted by her pupils and by Augustin Duncan, who, in a toga, spoke appropriate text. The orchestra was under the direction of Edward Falck. The music programme was devoted entirely to Shubert. The first half of the programme was of a religious character. Miss Duncan and her pupils interpreted the "Unfinished Symphony," the "Requiem March," "Thou Art My Rest," and "Ave Maria." While these interpretations were sufficiently mournful and lugubrious, they were wanting in originality and impressiveness. The concluding portion of the programme, of a lighter and happier nature, consisted of a number of graceful and pleasing divertisements. To insinuating strains, six girls of extraordinary beauty, danced and leaped with the grace and agility of greyhounds. One symmetrical maiden in particular seemed possessed of flying feet, and her hops of marvelous height and length took the house by storm. Spartan maids, famed in song and story for their physical strength and beauty, would have to look sharply to their laurels beside these remarkable pupils of Miss Duncan. "To Artemis" was the most pleasing divertisement of the afternoon, since it best expressed the qualities of spontaneity, rhythmic sense, and the joy of living.

Miss Duncan repeated the programme on Tuesday evening, Jan. 19.

HEADING FOR SHEOL

(*James Huneker in Puck.*)

This is what my friend, the old theatrical manager, said: "Artistically speaking, America is heading for hell." He is retired, well-to-do, and in his day he produced many notable plays. He is become pessimistic in his latter days, and there is much to warrant this mental condition if the conditions of the contemporary theater be considered. Nevertheless, it may be the darkest hour before dawn. Let us hope. It's a bad season for art, music, drama and literature. But it can't last always. Little use in blaming the war, or hard times, for the slump in public taste. As well blame the women and children. Nor do I agree with those who believe the immigration is the prime cause, for the reason that the taste for drama, even in darkest Europe, is often better than here. No, there is no need of burrowing for origins; sufficient for us are the stony facts. Calling the moving picture shows ugly names won't do any good either. They are a symptom, not a cause. If we only had some artistic nuclei, as they have all over Europe; an endowed theater, where the players would be, if not stars, trained artists, and the repertory hospitable enough to welcome a variety of dramatic authors—classic and modern. Is there no wealthy man, or body of men, who will endow a theater here, and say "bang" the expense? Why is it that millions are spent on pictures, libraries, orchestras, churches, hospitals, but not one cent for a theater? Is it our ingrained puritanism? *Cherchez-moi?* as the small boy says in Paris.

VLASTA NOVOTNY WINS IN LAWSUIT

The Court of Appeals at Albany, N. Y., Jan. 27, affirmed with costs a judgment of $2,500 granted by the First Appellate Division against Theodore Kosloff, a Russian dancer and theatrical manager, in favor of Vlasta Novotny, a Bohemian solo dancer. The action was brought to recover a stipulated penalty for the alleged breach of contract of employment. The contract was made at Frankfort-on-the-Main, Germany in 1910 when Miss Novotny was sixteen years old. Kosloff's answer was that Miss Novotny did not attend rehearsals when he brought her to this country. Miss Novotny claimed that Kosloff broke his contract in Baltimore and left her stranded.

STAGE HANDS' STRIKE IS OFF

The stage hands at the Strong Theater, Burlington, Vt., went on strike about a year ago when the carpenter and property man were discharged about the time of joining the I. A. T. S. E. The strikers were not given financial support, but traveling crews were called out until week of Jan. 25, when the strike was declared off, and the road crew of the Chicago Stock company are now working at the Strong.

BIRTHS

On Wednesday, Jan. 20, Harold Hevia, acting manager of the Guy Bates Post company, received word in Toronto, where "Omar, the Tentmaker," was playing, that his wife, known professionally as Rydell Landrew, had become the mother of a bouncing baby boy at their home in Brooklyn. Out of compliment to Richard Walton Tully, author of "Omar, the Tentmaker," and Mr. Post the star in the play, the new arrival was immediately christened Guy Walton Hevia.

DIED

ARTHUR B. ANDERSON, newspaper man, theatrical manager, and for many years an employe of the United States Government, died Nov. 12 at Washington, D. C., after a short illness. Mr. Anderson was connected at one time with the old Washington *Chronicle* and later with the Philadelphia *Item*. He was a clerk in the Treasury Department for fifteen years, after which service he entered the theatrical business, becoming manager for Robert L. Downing, H. T. Chapman, and several companies. From 1902 to 1904 he was manager of Dunsell's Theater, Bridgeport, Conn. After managing a theater at Montreal, Canada, for a while, Mr. Anderson returned to Washington in 1906 and again entered the Government service.

FRANK MARTINDALE, professionally known as Frank Howard, a famous minstrel tenor of twenty-five years ago, and composer of "Only a Pansy Blossom," and "When the Robins Nest Again," "Two Little Hazard Urchins," and other popular ballads of that day, died at West Union, Ia., Dec. 4, in the sixty-fifth year of his age. Wife and two sons survive him. The son, Howard and Theodore are well and favorably known in Vaudeville. The deceased retired from the profession many years ago at the height of his fame as a singer and composer, and devoted his time to the breeding of fancy live stock at Independence, Ia. He was buried at Greeley, Ia., where he was born. His father was a prominent clergyman of that region. Old-time patrons of high-class negro minstrelsy, as represented by such organizations as Tayleur, Primrose and West's, and Duckstader's Broadway Minstrels, will remember Frank Howard and his sympathetic voice.

RALPH C. MERCHANT, a well-known young actor playing with the Lande Stock company at Pittsburg, Mass., died in that city Dec. 17 after a week's illness from pneumonia. Mr. Merchant had many friends in the profession, and was admired by all who knew him for his kindly nature and charitable disposition. He was a member of the Actors' Fund of America, also of the Masonic Order and I. O. O. F., of Orsena, N. Y. He is survived by his parents. Interment took place at Orsena, N. Y.

LAMUM HAYWARD died Dec. 21 in his home in Keene, N. H. Mr. Hayward who was a member of the class of '63, founder of the Hasty Pudding theatricals at Harvard, and the last surviving member of the firm, Francis Skinner and Company, of Boston, was aged eighty-nine.

WILLIAM J. BURKE, fifty-eight years old, one of the most famous of American minstrels, who traveled for years with Low Beckstader, George West, George Primrose, and others, died on Dec. 29 in the Union Hospital, Lynn, Mass., as a result of an operation for appendicitis.

KING.—The two-year-old baby of Mr. and Mrs. Charles King died on Jan. 27. Mr. King is a principal in "Watch Your Step." Mrs. King is known on the stage as Lila Rhodes.

HARRY C. ARNOLD, actor, died Dec. 28 in Jacksonville, Fla., of tuberculosis. He was buried by the Actors' Fund. Mr. Arnold was about sixty-two years old and had been associated with the stage since childhood. For twelve years he was manager of the Gertrude Roberts Stock company. The past two years, owing to ill health he had played only short stock engagements in and around Boston. Last August he went South in the hope of regaining his health.

EARL MACK, a member of the Guy Hickman company, died Sunday morning, Jan. 17, at Mason City, Iowa, of pneumonia. Mr. Mack was well known in dramatic and vaudeville circles.

WILLIAM MCVAY, formerly well known on the stage of this city, died Jan. 23 at his home, 328 West Sixty-ninth Street, in his fifty-sixth year. He was born in Quincy, Ill., and played under the management of Charles Frohman and David Belasco, and was at one time a member of the New Theater Company. Mr. McVay made his last appearance as Jimmy Cajahan in Bayard Villier's play "The Fight." He is survived by his widow.

MAY TRAUT (Bella) died in Chicago, Ill., Dec. 25, age fifty-six. She was a well-known soubrette at one time, having starred for many seasons in "Myrtle Ferns," "Ranch King," "Libby Prison," and other plays, written for her by her husband, Joseph D. Clifton. She leaves a daughter, Eleanore Bella and son-in-law, Reginald Knorr.

LEMUEL LAKIN GRAHAM, a well-known theatrical scenic artist who had traveled through every State in the Union, died recently of heart disease at his home in Brooklyn. He was born in Ann Arbor, Mich., sixty-eight years ago. Mr. Graham painted the curtain for the Chicago Auditorium. He also created all the floats and scenes used in the "Priest of Pallas" carnival in Kansas City. Mr. Graham is survived by his widow, a son, Reyard Parker Graham, also a scenic artist, and a daughter, Mrs. Fermin Ferrer.

MRS. BILLY (SINGLE) CLIFFORD, who was formerly Mrs. George Middleton, died of paralysis at the Requiesca Hospital in Chicago, Dec. 27, and was buried at her mausoleum in Delevan, Wis., on Dec. 29. Her husband was with her at the end.

MRS. AMANDA HILLIARD SMITH, mother of Hatty Hilliard, now playing with Florence Reed in "The Yellow Ticket," died at her home in Cincinnati, Ohio, Dec. 27, 1914.

ALLEN H. BAILEY, who has been in poor health for some time, fell and broke his knee, and, after suffering intensely for more than a week, died at his home in Indianapolis on Dec. 31. Mr. Bailey for a number of years had been under the management of Messrs. Stair and Nicolai, but about four years ago he left the stage and engaged in mercantile business, at which he had been unusually successful. His passing is mourned by his wife, two daughters, and innumerable friends in and out of the profession.

CARL GOLDMARK, composer of the operas "Queen of Sheba," "Cricket on the Hearth," and "Merlin," died in Vienna on Jan. 2.

DR. JAMES S. SHAW, examining physician for the Actors' Fund of America, died on Jan. 1 in Boston. During his long and active career he attended many well-known actors and actresses. He was a brother of Dr. Anna Shaw, president of the National Woman Suffrage Association.

NOTICE TO MANAGERS

All correspondents of The Dramatic Mirror hold credentials for 1915. Your recognition of the same will be appreciated. Credentials not bearing date of the current year should be refused.

If any credential shall be cancelled, you will be promptly notified by the undersigned. No one is authorized to inform a Mirror correspondent of the cancellation of his or her credential except the undersigned.

LYMAN O. FISKE,
Secretary and Manager,
The New York Dramatic Mirror.

BOOKING AGREEMENT OFF

Arrangement Between K. and E. and the Shuberts Said to Be Halted by Differences Over Percentages

Though no statement has been issued by either side, it is generally understood along the Rialto that the agreement reached recently between Klaw and Erlanger and the Shuberts, whereby a number of superfluous theaters throughout the country were to be eliminated, is about to be broken off. It is stated with good authority that by September—the time, by the way, when the agreement was to go into effect—the old rivalry will be existing with its accustomed unabated fury.

It will be recalled that more than a year ago Klaw and Erlanger and the Shuberts entered upon a booking arrangement in regard to Boston, Chicago, St. Louis, and Philadelphia. In these cities certain theaters were eliminated and the rival firms agreed not to book attractions against each other. The plan proved so successful that an extension of the arrangement was recently decided upon to offset in some measure the disastrous business of the present season.

The hitch which has arisen in the deal is said to be over the matter of percentages. It seems that the agreement was that Shubert attractions playing Klaw and Erlanger houses and Klaw and Erlanger attractions playing Shubert houses were to receive 60 per cent., 40 per cent going to the theater. Attractions of all other managers were to play on a 50-50 basis. According to the story, it develops that the Shuberts have an interest in nearly all of the companies of their allied managers, while Klaw and Erlanger have only a few companies of their own, their allies owning outright the majority of the attractions of the syndicate group. A difference of $1,000 a week would result if an attraction under the 50-50 clause played to $10,000.

It is said that were such prominent managers as Belwyn and Company, Al. H. Woods, William A. Brady, and Cohan and Harris to form a booking arrangement of their own they could easily dominate the situation, for they control a sufficient number of productions to warrant taking over a theater in every city of the country.

ACTORS' EQUITY ASSO'N

To Send Representatives to Exposition—"Benefit" Receipts to Help Fund

At the last meeting of the Council, held in the association rooms, suite 609, Longacre Building, on Feb. 1, the following members were present: Mr. Howard Kyle, presiding; Messrs. Bruning, Coburn, Cope, De Angelis, Gillmore, McRae, Reicher, Westley, and Wise.

New members elected:

Evelyn Archer	Rexford Kendrick
Sam Bernard	Alexis R. Luce
Agnesita Berger	Henry Ludowe
Frank Carter	Lenore Phelps
Arnold Daly	James Rennie
George Fredericks	Florence Vincent
Charles Gotthold	Lucy Weston
Ralph Hers	Margot Williams
Ethel Jackson	

Upon more mature consideration, and in view of the fact that the male members of the association outnumber the female members three to one, it is determined that only the women shall vote in the selection of a candidate from their number to represent the A. E. A. at the San Francisco Exposition meeting in June. Each actress member is to be asked to send the names of those two of her sisters who would be her first and second choice. The two women receiving the largest number of nominations in this way shall be voted upon at the annual meeting the last Monday in May. A committee of women members will probably be appointed to conduct the proceedings.

The Council's plan that representatives shall be sent to San Francisco to direct the observance of "Actors' Equity Association Day" by invitation of the Panama-Pacific International Exposition includes the holding of other actors' meetings at Seattle, Portland, and Los Angeles.

The census of 1910 recorded 106 actors and 99 actresses in Portland, 374 actors and 335 actresses in San Francisco, 195 actors and 160 actresses in Seattle, and 237 actors and 210 actresses in Los Angeles.

Appreciation should be expressed for the service of Mr. George E. Lask, who is on the ground in San Francisco and proving of valuable assistance to us.

Mr. Francis Wilson, our president, has yielded to the perennial importunities of an old neighbor and gone to Florida for a fortnight's recreation. In a letter from Jacksonville he writes:

"I am staying over night here, and shall go on in the morning to Belfair. I can't get rid of the feeling that I have deserted my post. If you were not to be there, I never would have made the trip."

Along with this came a paper to be read to the Council in connection with a debate upon matters pending.

Until our better solution of the Actors' Fund problem is accepted, the opinion prevails with the Council that all actors should refuse to appear in "benefit" performances unless it be understood that 25 per cent. of the receipts shall go to the Fund.

Some children cannot play marbles honestly, and we have known "gentle folk" to cheat at cards. Such persons are occasionally to be found on the stage. Under the articles of agreement by which the association is legally bound, it is within its province to pass upon the methods of some misguided actors who violate every reasonable amenity toward their fellows, no less than the integrity of a performance, by their greedy way of acting. Instances have arisen that may call for arbitration. Team work is an excellent thing, and the man or woman who has a birthright to acting never thinks of resorting to cheap tricks to hold from another the attention that is his due.

By order of the Council,
BAYARD MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

NEW COMMUNITY THEATER

"Jephthah's Daughter," a Biblical Festival, to Open Neighborhood Playhouse

The Neighborhood Playhouse at 466 Grand Street will open its first season on Friday night, Feb. 12, with "Jephthah's Daughter," a biblical festival in three parts. The story is based on the story of Jephthah's vow as given in the Book of Judges. By means of chorus processionals, dances planned on archaic forms, Oriental color, and biblical language, an attempt will be made to convey the spirit of the tribal days of the ancient Hebrews.

The musical setting for this festival has been composed by Lilla Mackay-Cantell, and she has incorporated in the music certain of the traditional Hebrew melodies. Albert Elkus, who has arranged the orchestration, will conduct.

The cast will number sixty persons—almost all from the festival and dramatic groups of the Henry Street Settlement, where for the past eight years under the direction of Alice and Irene Lewisohn, they have been presenting seasonal festivals and pantomimes.

The policy of the Neighborhood Playhouse will be to divide the weekly programmes into two distinct forms of entertainment. On Saturday and Sunday evenings many plays new to New York audiences will be presented, and occasionally there will be performances in English and in Yiddish by visiting companies of well-known artists. Saturday and Sunday afternoons will be devoted to programmes of special interest to children. On other days the programmes will consist of moving pictures, playlets, camera talks, folk songs and dances, etc.

The prices of admission for all performances will be 5 and 10 cents, except on Saturday and Sunday evenings, when 25 and 50 cents will be charged.

THREE PLAYS AT ACADEMY MATINEE

At the third matinee of the season, to be given by the American Academy of Dramatic Arts, Thursday afternoon, Feb. 11, "A Legend of Saint Nicholas," a play in one act by Beulah Marie Dix, will be given its first representation in New York. The programme will also include the two-act drama, "The Enigma," by Paul Hervie, and "To Rent Furnished," a comedy in one act, by Cora Maynard.

"THE CRITIC" GOES TO BOSTON

"The Critic" ended its engagement at the Princess Theater, Saturday night, owing to a prior contract which takes H. Iden Payne's company to Boston, and the Princess is closed temporarily. F. Ray Comstock announced yesterday that the house will reopen shortly with a dramatic novelty.

"BARON DE GINK"

Messrs. Comstock and Gest have announced the early production of a new light opera, to be called "Baron De Gink." This is an Americanization of the Viennese success of last season, entitled "Der Juxbaron." The book is by Fordes-Milo and Hermann Haller, while Walter Kollo has written the music. The story deals with the exploits of a false baron.

HENRY W. SAVAGE IN FLORIDA

Mr. Henry W. Savage, a successful theatrical producer of New York, spent a night at the Royal Palm, Fort Myers, Fla., last week. He is en route to the East Coast. He expressed his surprise and delight with the city, and intimated that he would arrange to spend some time there next season.

HUDSON, N. J., THEATER SCORCHED

The Hudson Theater Building at North Hudson, N. J., was damaged by smoke and water early Sunday morning, Jan. 31, to the extent of $15,000. The fire destroyed Turn Hall, valued at $100,000.

STAGE NOTES

Leslie Austen has been engaged by Joseph Brooks for Miss Phyllis Nielsen Terry in the "Adventure of Lady Ursula."

Theodore Friebus opens as leading man of a stock company which is to be installed at the Gotham Theater Feb. 15.

Rienzi de Cordova has been engaged by Richard Bennett for a part in "Maternity," at the Princess Theater.

John Drew is to play "Rosemary" again at the Empire Theater next Fall before he presents his new play.

Joe Jackson, a Cleveland baseball player, is starring as an actor in a musical comedy in South Carolina. He will return to the diamond when the season opens.

Bert Lowe, who has been connected with Kingston, N. Y., Opera House, has joined the Marguerite Fields company as treasurer, at Pittston, Pa.

Arthur Chatterdon, repertoire actor, has again, after three years under Nathan Appel, gone back to Dr. Harry March, the repertoire king.

Mrs. Esther Primrose got a separation on Jan. 25, at Portland, Ore., from George Primrose, the minstrel, on a charge of desertion.

Lewis S. Stone, remembered for his splendid work in "The Misleading Lady," has been engaged for the leading male role in "Inside the Lines."

Tilleston Bryce gave his 2,500th production of his dramatic playlet, "The Drunkard's Revenge," at the Arcade Theater, Summerville, S. C., on Jan. 19.

Johnny Jones Carnival company has been engaged for Memorial Day week to play for the Brewster Hook and Ladder Company, Newburgh, N. Y.

Cyril Smith has been engaged by John C. Fisher for the part of Bo'sun H. M. S. Scorpion in "The Debutants," replacing Thomas Reynolds, who goes to "The Candy Shop."

Frank North and company in a rural sketch at the Orpheum, St. Paul, Minn., Jan. 25. Big features at the Empress, John Bunny at the Metropolitan tickled full houses.

Katharine Murray, a native of Utica, N. Y., daughter of Mr. and Mrs. B. J. Sweeny, played the star part in the "Quaker Girl" at the Stone Theater, Flint, Mich., Jan. 28. She is still in her teens.

Charles Burnham, president of the Association of Theater Managers of Greater New York, announced yesterday that the eleventh annual banquet of the association will be held this year on Feb. 10 at the Waldorf-Astoria.

Ranger and Jordan, acting on behalf of J. C. Williams, Ltd., have just purchased outright for Australia, New Zealand, and South Africa from the Cohan and Harris interests "On Trial" and "It Pays to Advertise."

M. J. Briggs, playing the lawyer in "A Pair of Sixes," is one of the uprising actors whom after four years of stock at the Crescent Stock company, Crescent Theatre, Brooklyn, is making a very successful hit at Cohan's Opera House, Poughkeepsie, N. Y.

The Hunter College girls, under the direction of Mrs. George L. Sargent, head of the Department of Dramaturgy, produced "Evangelia" on Monday evening, Jan. 20, in their college chapel, Sixty-eighth Street and Park Avenue, before a large audience.

Thousands of tulips made by the students adorned the Dutch Garden, for which Prentice Sanger, the landscape architect, made the scenic drawings. Katrina Van Zandt, an authority on the apparel of the Netherlands, designed the costumes.

Augustus Thomas and James K. Hackett have recently purchased city homes. Mr. Thomas bought the four-story brownstone house at 60 East Fifty-sixth Street, while Mr. Hackett purchased the former Dr. W. R. Woodend residence at 58 West Seventy-first Street.

Cohan and Harris have donated the Bronx Opera House for a monster benefit to be held on Feb. 16, Tuesday afternoon, by the North Side Auxiliary School Lunch Committee for the purpose of raising money to feed hungry children.

Maxfield Morde, who made an individual success as the comedian of the "Firefly" company last season, has been engaged to follow Tom Greaves in "The Little Cafe" company. Morde opened in the part at the Columbia Theater, Washington, D. C., Jan. 25.

George Kleine will give a special performance for members of the theatrical profession of "Stop Thief," featuring Mary Ryan and Harry Mestayer, at the Candler Theater, Sunday, Feb. 7, at 3.30, 7.30 and 9 P.M. The members of the attractions playing in New York are cordially invited.

Miss Phoebe Raisch Hunt, a San Francisco social favorite, has chosen a grand opera career. She appeared in "A Beautiful Adventure" with the New York company, and afterwards was engaged by Paul Armstrong for his sketch, "Woman Proposes," which recently closed at the Orpheum, San Francisco.

"That Printer of Udell's," Gaskill and MacVitty production, at the Home Theater, Hutchinson, Kan., Jan. 21, to good business. Deserving special mention are Roger E. Murrill in the title-role; Irma Lehman, heroine; Charles Ohmeyer, Frans Ireson, Rufus Perry, Marie Farwell, and Mrs. Goodwin.

Ranger and Jordan, the play brokers and authors' agents, have placed for production in Newark the week of Feb. 8 a new play by John Ernest Warren, the well-known poet and dramatist. As yet no name has decided upon and a suitable cash prize is being offered for the best suggestion for a title.

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BURLESQUE AT GRAND OPERA HOUSE

The Grand Opera House, for some years past a one-week house showing first-class attractions, is now being operated as a burlesque theater. The new policy, which is more or less of an experiment, was inaugurated Monday, Feb. 1, with "The Girls from Dixie" as the attraction. The shows will be run by the Columbia Amusement Company in opposition to the circuit operating Daly's Theater.

MISS DE LA MATER RECITES

Jessica De La Mater gave a recital, assisted by Marguerite Louise Fritts, soprano, at the Waldorf-Astoria, Feb. 3.

Oliver E. Hinsdell, who has been playing juveniles with the Little Theater company, Philadelphia, for the past season, has joined the Modern Drama Players of the Toy Theater, Boston, under the direction of H. Iden Payne.

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NEWS OF STOCK PLAYS AND PLAYERS

BROOKLYN STOCK NOTES

To Director William Masson belongs the credit for a splendid stock production of "The Big Idea," which was the offering at Keith's Crescent Theater, Feb. 1-6. The principal roles were interpreted in a most acceptable manner by Corlis Giles and Leah Winslow. Ainsworth Arnold appeared as the manager, while Charles Schofield and Charles Wilson scored in the two comedy roles. William Evarts was seen as the banker, Beatrice Moreland as Mrs. Howard, Ciara Mackin as Elsie, and Arthur Mack as Stephen Bingham. "The Marriage Game," week of Feb. 8.

"Help Wanted," the offering at the Gotham, drew to splendid business. Ann MacDonald scored as Gertrude Meyer, as did Alfred Swenson in the role of Jack Scott. It was Mr. Swenson's farewell week at that playhouse. He has accepted an engagement with a motion picture concern in California, and will leave at once for the West. He will be succeeded by Theodore Friebus, who for many seasons was leading man at the Academy in Manhattan. "The Vampire" follows.

Members of the Grand Opera House Stock company scored another smashing success with "A Pair of Sixes." Noel Travers appeared as T. Boggs Johns, Mary Hall as Florence Cole, William Elliot as Nettleton, Irene Douglas as Mrs. Nettleton, George Carleton as the lawyer, and Minnie Stanley as Coddles.

The management of the Grand, by special arrangement, will present Madame Olga Petrova in her latest Broadway success, "Panthea." Madame Petrova will be supported by the regular Grand Opera House company.

Corlis Giles has tendered his notice as leading man with Keith's Crescent Theater Stock company in order to accept an engagement as leading man with the Jessie Bonstell Players, who opened at the West End Theater, Manhattan. Mr. Giles became very popular in Brooklyn during his stay at the Crescent.

Robert Gleckler, the popular leading man with the Baker Players at Portland, Ore., has been engaged as leading man for Keith's Crescent. "Handsome Bob," as he is known to Brooklyn theatergoers, was formerly leading man with the Greenpoint Players, and is a big favorite in the City of Churches. He opens at the Crescent on Feb. 15. J. LEROY DAVO.

HYPERION, POLI AND ITALIAN

NEW HAVEN, CONN. (*Special*).—The Hyperion Players, at the Hyperion Theater, selected the famous Civil War drama, "The Heart of Maryland," for week of Feb. 1. Miss Jane Morgan contributed an excellent portrayal of the title-role, and was splendidly supported by Charles Carver as Colonel Allen Kendrick and Malcolm Owens as the Southern artillery lieutenant, Robert Telfair. The remainder of the popular players were well cast, including William Bonney as the Southern general, Frances Williams as Phoebe Yancy, Bella Cairns as Nancy MacNair, William Townsend in the role of Colonel Thorpe, Frank Armstrong as Lloyd Calvert, Henry Oehler as Tom Boone, and Harry Bewley as Sergeant Blount. Miss Morgan had one of the best parts that has fallen to her lot this season. Week of Feb. 8, "The Divorce Question"; capacity business every performance.

Henry Oehler, a member of the Poli Stock company two years ago, has replaced Benedict MacQuarrie.

W. F. Griffith, manager of Poli's Springfield Theater, has been added to the S. Z. Poli booking force at the U. B. O. With the exception of Scranton, Poli is booking small time at all his theaters, and Mr. Griffith will assist Nelson Burns in placing the bills. The withdrawal of the remaining Poli theaters in the James Clancy Agency necessitated an additional booker.

The Union Theater Corporation, of New Haven, has opened a theater on Grand Avenue, where performances by an Italian stock company are to be given. The corporation filed a certificate of incorporation last Spring and have acquired a lease covering the San Carline Theater here. George Poli, a nephew of the vaudeville magnate, is secretary and treasurer of the corporation; John J. Gentile, president, and the trustees are Louis Pelliccio and C. Eugene Wilson, manager of Poli's Bijou Theater, New Haven, Conn.

DANIEL W. DELANO, JR.

WOMAN MANAGER IN THE CAST

KANSAS CITY, MO. (*Special*).—The Auditorium Stock company presented the laughable farce, "Seven Days," week of Jan. 31, playing to large and well pleased audiences. The company was well cast and made a great deal out of their respective parts. Perhaps the feature of the opening performance at least was the appearance in the cast of Miss Meta Miller, the business-manager of the company. While Miss Miller has been in the theater business for quite a number of years this was her first appearance on the stage. She played the part of Ann Brown so very well that she received numerous curtain calls at each performance. Ralph Kellerd, Ann O'Day, Henry Crosby, Ted Gibson, E. J. Blunkall, Vessie Farrell, and others of the company found the usual favor. "The Woman," Feb. 7-13. D. KERDY CAMPBELL.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—"Big Jim Garrity," with Robert Gleckler in the title-role, was produced by the Baker Players the last week of January, the first time on any stage in Portland. Although the company gave a strong and strenuous performance of the melodrama, and the approval of the audiences was emphatic, the attendance was not satisfactory and the company will probably abandon the experiment of producing plays that do not enjoy the fame of a long successful run on Broadway. LOGAN.

L. G. NEVILLE—MAXINE MILES.

The Colonial Amusement Company, of St. Catharines, Ont., have just concluded the promotion of a new stock company, which will make St. Catharines its home. Mr. Louis George Neville, the star, is well known over the stock circuits, his first appearance being with Frank Mayo in "The Land of the Midnight Sun." For fifteen years he has been continuously in dramatic stock, his first leading part being with Maud Belden, later supporting Edward Barry in the Western company of "Quo Vadis." His last engagement was a thirty weeks' run with the Empire Stock company. Miss Maxine Miles, leading lady, a popular actress, is from the Boston Players, of Halifax. The other members of the Colonial are Virginia Lee, featured in "Sweet Clover," and played the lead in "My Friend from India"; Ruth Fay, character woman, from the Boston Players; also John H. Hall, who takes the heavy parts, was very successful with the Poli Players in Baltimore; Willard Perry, character man, has been with numerous well-known companies as Tom Wise, lead in "Under Southern Skies," Proctor's Stock, and supported Henrietta Crosman; T. Warne Wilson, comedian, was formerly with the Dunseith Players and latterly with Chase-Lister Stock; Elroy Elkins came from the Appell Stock company and the Bonstelle Stock company; Fern Wayne, ingenue, was with the Colonial Stock company, of Halifax, also under the direction of W. F. Crockett in "The Wolf." W. F. Kohler is the director of the company, and he is known in the profession as a conscientious manager.

NORTHAMPTON VENTURE WINS

NORTHAMPTON, MASS. (*Special*).—The citizens of Northampton are splendidly standing by their municipal theater. With "Brewster's Millions," week of Jan. 25, and "Ma'mselle," week of Feb. 1, business was among the best yet recorded. Several Saturdays the house has been sold out and people turned away from both performances. An interesting fact is, until the establishment of the resident company the place was among one-night stands. The present company are giving first-class work. Madame Anna de Naucase entertained the Northampton Players and other guests at a dinner in honor of Mr. Galwey Herbert, Jan. 27. MARY K. BREWSTER.

BAKER STOCK, OMAHA

OMAHA, NEB. (*Special*).—"Maggie Pepper," by the Baker Stock company at the Baker, week of Feb. 1, and "Jim Garrity" the week succeeding. RINGWALT.

YONKERS IN "THE CRISIS"

The Yonkers Stock company presented "The Crisis" (Winston Churchill) to a typical first-night house at the Warburton, Feb. 2. John Way played Colonel Carvel, and he never did anything any better. Howard Boulden was another who did his part worthily. Joseph Gillow surpasses even his excellent work in "Big Jim Garrity." He shows not only dramatic power, but that fine sense of repression that makes the artist. Whether or not Mr. Gillow realises it, Stephen Brice is the best thing he has offered since he essayed the role of leading man here.

Miss Regine Wallace is a charming Virginia Carvel. The role is not an easy one. The other feminine roles are subordinate. They were taken by Miss Ellen Gierum, Miss Daniels, Miss Ryan, and Miss Sandford. Alpheus Lincoln made a hit as Clarence Calfax. Mr. Morgan, as a business schemer, was praiseworthy. "Maggie Pepper" is on for the current week. B.

NEW STOCK HOUSE, PITTSBURGH

The Davis Theater, so named in honor of Harry Davis, the new stock house in Pittsburgh, will open Feb. 15 with the Davis Players.

The Princess Musical Comedy company (stock) opened at the Princess Theater, Montreal, Feb. 9, in "Naughty Marietta."

HUNTINGTONS, ST. PAUL

ST. PAUL, MINN. (*Special*).—The Wright Huntington Players scored a great success week of Feb. 1 at the Shubert in "Her Own Money." Miss Genevieve Cliff and Raymond Bond as husband and wife, made a great hit. Duncan Penwarden and Louise Girard shared the comedy honors in the roles of Mr. and Mrs. Beecher. Mollie Fisher and Earl Lee, in the parts of Mildred Carr and Tom Hazelton, had a love affair that added pleasing romance to the piece, while Jessie Brink, as Rhoda, the colored maid, did fine character work. JOSEPH J. PFISTER.

BIJOU COMPANY IN "FINE FEATHERS"

FALL RIVER, MASS. (*Special*).—The Bijou Stock company presented, Feb. 1-6, for the first time in this city, "Fine Feathers," with their usual fine success. Marcelle Hamilton gave an excellent performance of the wife, being unusually well done. Edythe Ketchum was a good Mrs. Collins. Carroll Ashburn was cast as Robert Reynolds, while Hooper Atchley was seen as Dick Meade, playing the character most effectively. Ted Brackett, as John Brand, made a great deal out of the character. Maud Grafton and Marguerite Johnson completed the cast. Fine stage settings, under the personal direction of Earl D. Dwire. Large attendance. W. F. GUE.

KEITH AND WADSWORTH, BRONX

"Madame X" was splendidly produced at the Bronx Theater week of Feb. 1 by the Keith Players, with Julie Herne in the title-role, in which is depicted a condition of acute and protracted suffering and through which an appeal is made to sympathy with maternal love afflicted grievously by the consequences of remediless sin. Rowden Hall and Walter Marshall shared honors with Miss Herne, and Fred C. House, Albert Gebhardt, Russell Parker, Ellis Kirkham, Luella Morey, Margaret Fielding, and June Moore won their usual laurels. Charles Bonnell, Hal Oliver, Charles Hamlin, Walter Haskell, and Ralph Bradley were additions to the company. Week of Feb. 8, "Help Wanted."

John Lorenz and Warda Howard were up to their standard in "The Big Idea," which was presented by the Wadsworth Players week of Feb. 1. Carroll Daly did well as James Howard, and Jerome Renner succeeded in getting his share of laughs as Robert Caswell. Edith Spencer, Bert Wilcox, Richard Ogden, and Henrietta Goodwyn, all of whom can be depended upon for excellent work, were thoroughly effective, while Nell Pratt, Jack Doyle, and Jack Hanley also pleased. Week of Feb. 8, "The Family Cupboard." IDA C. MALCOMSON.

BALTIMORE POLI IN "THE TYPHOON"

BALTIMORE (*Special*).—When the Poli Players essayed to produce "The Typhoon," which proved such a happy medium for the display of Walker Whiteside's versatile talents, they indeed were ambitious and not a little brave, for it requires considerable dexterity in the handling of all its roles to lift into the realm of reality. "The Typhoon" is a striking illustration of a bad stock play, one which demands careful treatment in all its phases and the creating of an atmosphere and a certain finesse, which is hardly possible in a stock company, when the rehearsals are necessarily limited and but scant time given to the preparation and study of the various roles, to enable it to prove interesting and convincing. We have taken occasion in the past to comment at length upon the evident versatility of Arthur Van Buren. His work has at all times given abundant proof that he is an actor of the highest ideals and one who devotes considerable time and preparation to his various roles. His was truly a star performance, and records one of the high-water marks for Poli's. There was, however, one other member of the cast, Thais McGrane, whose work closely paralleled that of Mr. Van Buren. Her work was wonderfully shaded and exhibited a certain finesse which was not apparent in other members of the cast. I. B. KAHN.

AVENUE PERMANENT, DETROIT

DETROIT (*Special*).—The Avenue Permanent Stock company, of Detroit, Frank Drew, manager, report capacity business. This is the second season for the stock, with only four weeks lay off. In the company are Roy Walling, leading man; Corinne Cantwell, leading woman; Lynda Earle, second leading woman; Russell Brady, heavies; Ruth Amos, ingenue; Milton Nobles, Jr., Harry Starr, William Stanton, Ralph Havencroft, A. Lewis, and George Earle, stage director. Mr. Earle, Lynda Earle, and Mr. Walling have been with the company since it opened Oct. 1, 1913. Week of Jan. 25, "Tess of the Storm Country" to packed business. In preparation, "Madame X." R. C.

STOCKS IN CLEVELAND

CLEVELAND, O. (*Special*).—At the Grand, Feb. 1-6, "The Little Lost Sister," by the Grand Permanent Stock company, greatly pleased the patrons. Mr. Charlton, Margaret Neville, Frank Doe, and others in the cast scored particularly well; the company is increasing in popularity with each performance.

The Holden Players presented "The Lure" at the Cleveland, Feb. 1-6; the piece was admirably acted. The work of Arline Alcine, Carolyn Gates, the new leading lady, Gertrude Mudge, Mr. Welsh, and Paul Griffith was very efficient, and the rest of the cast was up to the standard. SINCLAIR.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—The Princess company presented "The Lion and the Mouse" week of Jan. 31. The entire cast in this play was excellent. Edward Woodruff as Jeff Rydeo scored heavily, and Fay Bainter and Arthur Young were exceedingly good and well received. "Officer 666," week of Jan. 24 played to almost the largest business of the season, being capacity at nearly all performances. "The Conspiracy," week of Feb. 7 for the first time in Des Moines. "Ready Money" week of Feb 14. A. KAHN.

MISS NEILSON-TERRY'S PLAY

Phyllis Neilson-Terry will open her season under Joseph Brooks' management, at New Haven, Conn., on Feb. 28, in "The Adventure of Lady Ursula." The New York premiere will take place at the Maxine Elliott Theater, on March 1.

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STOCKS IN ST. LOUIS

ST. LOUIS (*Special*).—"Our Wives" at the Park, Feb. 2-9, proved an excellent vehicle for the Players Stock company, and furnished both Marion Ruckert and Mitchell Harris roles in which they were very successful. The three hen-pecked husbands, as played by John M. Sullivan, Henry Hull, and Louis Calbern, were exceedingly good. Mis Eda Buelow, Elsa Rendell, Miss Fremont, and Bob McClung were others in the cast who deserve special mention for making the offering a success.

"A Dream Waltz" drew excellent houses at the Shenandoah Feb. 2-9. Mabel Wilbur was seen to excellent advantage, as was J. Humbird Duffy, the new tenor. Sarah Edwards, Lillian Crossman, George Nathanson, Ed Smith, and Louise Allen also scored. WATKINS.

STOCK COMPANY FOR ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Manager E. M. Hart announces that he has completed arrangements for the engagement of Bert Lytell and Evelyn Vaughan to appear in stock at Harmanus Bleecker Hall for a Spring and Summer season, opening March 15. Many recent stage successes released for stock purposes this Spring will be presented for the first time. Mr. Lytell and Miss Vaughan are now appearing with Marie Dressler in "A Mix Up." They have promised to give Albany a stock company up to the high standard maintained previous years. GEORGE W. HEARICK.

STOCK IN WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—The new management of Goldman and Seder are meeting with unusual success with the Loomer Opera House, Willimantic, Conn. "The Master Key," with Harry Murphy and Ethel Ford, monologues, followed by "A Country Store," had over 1,650 admissions, over three hundred being turned away Feb. 4. Urban Stock company in "The Lion and the Mouse," week of Feb. 8. C. C. PALMER.

Douglas Bedell is now with the Forsberg Players, Newark, N. J., after a season as juvenile with the Poli Players, Hartford, Conn.

The Arlington Stock played "Human Hearts" at Ft. Lyon, Col., Jan. 20, matinee, and "The Little Font" at Las Animas in the evening. Week Jan. 25 at Rocky Ford, two weeks thereafter at Trinidad.

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BAKER PLAYERS, SPOKANE

SPOKANE, WASH. (*Special*).—May Robson, in "Martha-by-the-Day," played to splendid houses at the Auditorium, Jan. 24. During the remainder of the week the Baker Players presented "The Virginian," with Henry Hall in the name part. Miss Auda Due, as the Molly Wood, made her bow with the Baker Players and scored a hit. As Tampas, John Carroll did an effective bit of work. "The Ghost Breaker" is underlined. MCCREA.

PERCY HASWELL CO., NEW ORLEANS

NEW ORLEANS (*Special*).—Miss Percy Haswell's stock company at the Crescent is doing excellent work. "The Two Orphans" was the bill Jan. 24-30, and was exceptionally well presented. The Salome dance was given by Miss Mille Santi during one of the intermissions. "Jane Eyre," Feb. 1-6. QUINTERO.

STOCK NOTES

The Winifred St. Claire Stock company played at Kingston, N. Y., Feb. 1.

Miss Louise Brown and Players opened at the Didsbury Opera House, Walden, N. Y., week of Jan. 11 to good business.

The Yale Stock company opened in Brockton, Mass., Jan. 4, at the Hathaway Theater.

Miss Marcia Mainell, ingenue, opened in Utica, N. Y., Jan. 4, with Wilmer and Vincent Stock.

The Majestic Stock company has closed at Rockford, Ill., and removed to Aurora, Ill.

Charles Compton has joined the Marie Pavey Stock at Portland, Me., as leading man.

The Majestic Players presented "Dora Thorne" at the Grand Opera House, Aurora, Ill., Jan. 17-20; "The Better Man," Jan. 21-23.

The Warrington Stock company offered "Fine Feathers" at the Warrington Theater, Oak Park, Ill., Jan. 18. Isabelle Randolph was leading lady.

The Lonergan Players at the Auditorium, Lynn, Mass., closed their twenty-eighth week in "Within the Law" week of Feb. 1. "The Shepherd of the Hills" followed.

"Thelma," the Norwegian play, was the offering of the Majestic Players at the Grand Opera House, Aurora, Ill., Jan. 25-27. Italian earthquake films were shown.

Charles Sugah-Turner has joined the Willsmith Stock company at Lancaster, Pa., and appeared as Dunoir in "Alma, Where Do You Live?" Jan. 4.

Charles Emerson Cook has organized a stock company in Waterbury, Conn. The opening bill at the Jacques Theater, Jan. 11, was "A Grain of Dust." It was followed by "Stop Thief."

"A Gilded Fool," made famous by Nat C. Goodwin, was the stock offering of the Warrington Stock company at the Warrington Theater, Oak Park, Ill. (Chicago suburb), week of Feb. 8. A big Elks carnival was also held at the same place.

The Tampa, Fla., Theater has just completed a successful season of vaudeville with Keith's, and will remain closed for the next several weeks. The management states that it will open in February with a strong stock company.

Houston Richards closed with the Malley-Denison company, Taunton, Mass., and has been engaged to appear in one-act plays at the Opera House, Newport, R. I. This makes his third successive season in Newport.

Mr. Harry L. Minturn, who has just closed his road season with "Fine Feathers," has joined the Warrington Stock company, playing at the Warrington Theater, Oak Park, Ill., in the capacity of leading man.

Malcolm Fassett, leading man of the Shubert Theater Stock company, Milwaukee, is scoring a success as Detective Kayton in "The Argyle Case." Marie Curtis is duplicating her many successes as Mrs. Martin. Miss Curtis has played with the company for the last two years.

Bertha Mann, now playing in San Francisco as the leading woman in the company presenting "To-day," received offers to head stock companies in Omaha, Denver, Spokane, Seattle, and San Francisco during her present tour. She is a recruit from the stock companies of the East, having played in Harlem for three years and for the past two Summers in Hamilton, Ont.

Joseph Stanhope, who for two seasons was a member of the Opera House Stock company, returned to Paterson, N. J., week of Jan. 25, in "At Bay," with Harry Ingram, and was given a warm welcome. Since leaving Paterson Mr. Stanhope has been associated with the Albee Stock, Providence and Winnipeg; Permanent Players, Winnipeg, Can.

The Colonial Players appeared in "The Fortune Hunter" in Sioux City, Ia., Jan. 24. Mr. Ed Dubinsky is the capable leading man. Irene Daniel was his chief support. Charles Cubine was also an able co-star. All of the cast were tiptop. The play following was "Brewster's Millions."

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OUR MAN IN HAWAII

Successful Stock Season and Popular Pictures at the Island Playhouses

HONOLULU, Jan. 15 (*Special*).—The Players Stock company, brought here by George Webb, have had a most successful season and are now in their eighth week at the Bijou. They have been playing most of the latest releases in the stock line, opening in "Maggie Pepper" and following with "The Conspiracy," "Bought and Paid For," "The Deep Purple," "The Fight," "What Happened to Mary," etc., and are going to produce the old standby, "Mast Lynne," with elaborate scenery. In anticipation the dry goods stores are putting in increased orders for handkerchiefs and mops have been ordered to dry the theater out after each performance. Florence Oakley has done excellent work in all of the pieces and has been ably supported by George Webb, Helen Carew, Marie Van Tassell, Blanche Burns, Cliff Thompson, Harold Castle, George McKenzie, Hugh Fraser, and Bert Chapman. Two plays a week have been a severe task on the company, but in spite of the limited time for rehearsals the presentations have been excellent. Monte Carter's Musical Comedy company is booked to follow in a couple of weeks.

The Liberty Theater and the Empire, which are under the same management as the Bijou, have been giving nothing but movies. The Popular Theater, under the management of Sam Blair, has been featuring the Players Films, and Mary Pickford and Pearl White are the prime favorites out front. A touch of vaudeville was added when the Blondells came through from Australia and "The Lost Ray" was on the bill for a week; now the Cabaret Entertainers on their way to the Antipodes will entertain for six nights. The Hawaii Theater, under the management of May McKay, has had its share of patronage, but has adhered closely to moving pictures.

The Hawaiian Opera House has been dark for some time except for some local affairs, the unsettled condition in Australia keeping the artists from passing through. With the population of Honolulu augmented by nearly fifteen thousand troops there ought to be plenty of money in sight to induce the better class of companies to come down here and there is no Thespian who has ever been in the Islands but longs to come back. We have the Selig man here for our Mid-Pacific Carnival, which starts Feb. 12, and several inquiries from other firms have been received. The Universal Company left a completely equipped dark room with developing tanks and drying rack, and with our wealth of scenery and the ability to work the year round with perfect lighting should start the movie people this way in droves. Guy Hitner and his wife, Olga Grey, who are doing great work with the Webb company, are on their third trip to the Islands and are thinking of building a home here. Harold Bauer has already selected a place and is figuring on getting his pupils from the East to come to his Honolulu studio.

C. D. WAIGHT.

PITTSBURGH

PITTSBURGH (*Special*).—"To-day," with Edmund Breese, played a week's engagement at the Alvin Jan. 25-30. The comment regarding the piece itself was anything but creditable, but nevertheless good houses were the result, and the star was supported by an excellent cast. "The Story of the Rosary" followed, and the "Bluebird" is underlined.

"Potash and Perlmutter" was at the Nixon week Jan. 25 for the approval of Pittsburghers, and proved one of the best comedies seen at this house this season. Julian Rose and Julius Tannen had the principal roles and were supported by a good cast. Large audiences were the result. Maude Adams in repertoire, Feb. 1-6, including "The Legend of Leonora," "The Ladies' Shakespeare, and "Quality Street."

Although seen here on numerous occasions, "The Shepherd of the Hills" drew good houses at the Lyceum Jan. 25-30. "Hanky-Panky," headed by Bobby North, Feb. 1-6.

Irving B. Cobb gave an illustrated lecture on the European war at Carnegie Music Hall Saturday afternoon and evening, Jan. 30.

Motion pictures of the battlefields of Europe at the Bijou, Jan. 30-Feb. 7.

Madame Marcella Sembrich's appearance in recital at Carnegie Music Hall Friday evening, Jan. 29, was postponed until Feb. 12.

Adelaide and Hughes was the headliner of a good bill at the Grand Jan. 25-30. Among others prominent on the bill were Jack Wilson and company, the Australian Woodchoppers, and Harry Fern and company in "Veterans." Kitty Gordon is the headliner first week in February.

The Victoria had the Taxi Girls company Jan. 25-30, and the September Morning Glories followed. The Academy had Jack Reid's "The Lid Lifters, with the same company appearing last week; all performances were attended to overflowing. The Trocadero was the offering at the Gayety and Dave Marion and his own company followed.

D. JAY FACKINEN.

ACTOR'S GOLD CROWN IN PAWN

OMAHA, NEB. (*Special*).—As an example of the prevailing conditions existing in theatrical circles, the *Bee* has a story of a young artist who, unable to secure a position, went to a local dentist and had the gold crown removed from one of his teeth, sacrificing a $50 first-class filling to a pawnbroker for about 10 per cent. of that amount.

At the Brandeis, David Warfield and company completely filled the house at three performances Jan. 29, 30: in fact, the theater was entirely sold out long in advance. "The Whip" opened a week's engagement Feb. 1 and strongly recalls the melodrama of thirty years ago, accompanied, however, with automobiles and other modern features. "A Pair of Sixes" Feb. 7, 8.

Al. Reeves's "Beauty Show," at the Gayety, comfortably filled the house at two performances daily. The Orpheum featured Carson "Red Head" musical comedy, business being good.

RINGWALT.

OPPOSITION TO SUNDAY CLOSING

SPOKANE, WASH. (*Special*).—Spokane theater managers have joined the State association to make a vigorous fight against the proposed Sunday closing bill and the bill to prohibit the admission of persons under eighteen years, unless accompanied by a parent or guardian, which are now pending before the legislature at Olympia. F. S. Kennedy, of Seattle, organizer of the Washington Theater Managers' Association, has been in the city several days and has secured the unanimous indorsement of the local managers.

W. S. MCCREA.

CANADIAN CITIES

TORONTO

TORONTO (*Special*).—"The Golden Age," a new comic opera by a Canadian, was given its first production on any stage at the Royal Alexandra, Feb. 8. A number of local professionals were in the cast. At the same house, Jan. 25-30, "A Pair of Sixes" with Ralph Herz, Richie Ling and Marion Ballou as favorites of audience and critics. Business satisfactory.

"The Yellow Ticket," with Florence Reed and Edwin Arden, to good houses, company splendid, at the Princess, Jan. 25-30. Miss Reed particularly pleasing. "Within the Law" to overflow business at popular prices, at the Grand Opera House, Jan. 25-30. Lotha Walters saved the production.

An ordinary bill at Shea's, Jan. 25-30, to light houses. Miss Halperin did not make the hit here that she did in New York. Mrs. Louis James and Margaret Farrell in a bill of good variety to crowded houses at Loew's, Jan. 25-30. James Lyle McCurdy in "Put On Your Old Grey Bonnet," was the chief attraction at the Hippodrome, Jan. 25-30.

May Irwin pictures of Mrs. Black, first half; Wilton Lackaye movie of The Pit last half, to big business, at the Strand. Rossland Girls with Sally Ward to good business, at the Gaiety. "Girls of the Follies," third time this season, to good business, at the Star. Mark Smith, of "A Pair of Sixes," is nursing a knee that was bruised in a fall.

GEORGE M. DANTZER.

MONTREAL

MONTREAL (*Special*).—The stock company at His Majesty's presented "A Fool There Was" Jan. 25-30 to good business and gave as usual a very capable performance. Louis Ancker played the Fool and Marion Barney the Vampire, and both are to be credited with capable performances. A. B. Lace was excellent in the role of the friend, and little Yvette Paul was above the average in the child's part. "A Woman's Way" Feb. 1-6.

"The Barrier" Feb. 8-13.

A stock opera company opened a season at the Princess in "Naughty Marietta." "The White Sister" is being presented at the Empire, Bardou's "Denise" is the bill at the National.

Walter C. Kelly, "the Virginia Judge," the Six Water Lillies, and Harry Beresford and company in "Twenty Odd Years" were the chief items in an all-round good bill at the Orpheum, where business was, if anything, a trifle better.

"Les Marionettes," the play done so successfully in English by Nazimova, is the bill at the National, with Madame Vehry in the leading role; an excellent performance is given.

W. A. TERMAYNE.

HALIFAX

HALIFAX, N. S. (*Special*).—The Academy Players began the fourth month of their third year Jan. 18 in one of their best performances, "The Girl in the Taxi." Irene Summerly made a big success in the title-role; Alice Baker was splendid as the mother; Dorothy West made a good impression on her first appearance as the French maid; John Jupiter gave a great performance in Carter De Haven's role, while Sidney Toler, Edmund Abbez, Charles Hawpen, Frank Dawson, Martin Woodworth, Robert Leary, Ethel Kane, and Katherine Howe were excellent. "Strongheart" Feb. 1.

Miss Anna Doherty was given a remarkable demonstration on her farewell performance Jan. 22. The theater was thronged with a brilliant audience and she was presented with immense baskets of flowers, jewelry and a loving cup. The audience declined to leave the theater until she made a speech. Acher's Theater has a new dramatic company. J. M. Franklyn, of the Imperial, will soon build a new picture theater.

JAMES W. TOWER.

OTTAWA

OTTAWA, CAN. (*Special*).—Russell; Feb. 1-6, New York Hippodrome film feature "America" to large audiences. Rena Gandrille French Stock company will present "La Cheminesa," "Terre d'Alsace," "La Femme X..." and "La Loi de Parton." Feb. 8-13, Dominion: Harry Beresford company Feb. 1-6, presenting "Twenty Odd Years," and Rexy La Rocco scored great hits; others were Robert L. Dailey and company, the Rials, Marshall Montgomery, Misses Campbell, Zara Carmen Trio, and pictures to good business. Francais: The following pleased packed houses Feb. 1-8: Van and Davis, Billy Jones, Hunter and Rose, Bell and Eva, Jeff Dandy, the Buskards, and pictures. Imperial: May Irwin Feb. 1-3 in film feature. "Mrs. Black is Back" to very good business. Mary Pickford in "Cinderella Feb. 4-6. Family: "The Blood Red Rose," film feature; Billy Diamond, and Isabella Sisters are added features, to usual capacity business.

J. H. DUBE.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (*Special*).—The Majestic Stock company played to good business, week Jan. 25. Miss Vase Calvert, in the lead is a lady of charming personality and gave an excellent characterization of the role she assumed. Mr. W. W. Craig, the director, is seeing to it that a finished production is given each bill presented. Mr. Frank Cantaway, who has been playing lead with "The Eternal City," Mr. Albert Lawrence, formerly with stock company in Ft. William, and Mr. Robert H. Bonini, scenic artist formerly with Casey Stock company, at Regina, is joined the company Jan. 25. Bill week of Jan. 25-30: "The Wolf," week of Feb. 1-6 "The Easiest Way." Mr. Edward Hearn and Mr. R. E. Bradbury have left the Majestic Stock and joined by Miss Nieta Quinn, they will present the one-act comedy-drama playlet "Outwitted" on the Pantages Circuit. The playlet, which is very highly spoken of, was written by Mr. R. E. Bradbury.

ALFRED W. LANE.

SASKATOON

SASKATOON (*Special*).—The Whitney Opera company, under direction of Mr. A. E. Root, presented "The Chocolate Soldier" at the Empire Jan 22-24 and matinee. The company was exceptionally strong as vocalists and actors. A. B. Basco's Musical Comedy company in "Casey, the Fiddler," Jan. 18-23, to very good houses. Sherman-Streeter-Bryan company presented "U. T. C." Jan. 18-23 to very good houses. Belasco's "Zaza" week Jan. 25.

H. MANLEY.

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CALGARY AND EDMONTON

CALGARY, ALTA. (*Special*).—The Players did good business with "Paid in Full" at the Grand Jan. 11-16. Edmund Roberts as Captain Williams gave an excellent performance, as did Guy Harrington as Joe Brooks and Bessie MacAllister as Emma. The other parts were capably handled by Florence Templeton, Grace Johnson, Charles Peyton, and John Roberts. "Baby Mine" followed.

Every act in the Pantages bill Jan. 11-16 was a good one. "The Unwritten Law," a sketch by Willard Mack, was the headliner, and was capitally played by Landers Stevens, Georgie Cooper and company. Other acts: Carr-Thomas Trio, Knapp and Cornalia, Allen Cheyenne Minstrels, Leona Guerney, and Gilmore and Rambeau. Good business.

EDMONTON, ALTA.—The Empire was dark week Jan. 17. The Edmonton Operatic Society occupied the house Jan. 21-23 with "Pinafore." Theodore Johnston's Players played to fairly good business Jan. 25-27 at the Grand in "The Talker." The costuming of the ladies was elaborate. Guy Harrington and Bessie MacAllister were good in the leading roles and were well supported by Florence Templeton, Grace Johnson, Jeanette Sharples, E. Roberts, Charles Payton and Theodore Johnston. "The Chocolate Soldier" pleased big business Jan. 28-30.

Pantages had Mr. and Mrs. Rooyns in their sketch "David Berg, or One Hundred Cents on the Dollar," and Harry B. Cleveland and company in a musical comedietta "Mum's the Word." Big business. Thomas Baker, late Orpheum representative in Calgary, and George H. Dumond, late manager of the Grand, are now manager and treasurer, respectively, of the Orpheum Theater, Stockton, Cal.

The Edmonton Amateur Operatic Society did capacity business at the Empire, Jan. 21-23, in "Pinafore." Vernon Barford, stage and musical director, is deserving of great praise for the excellence of the performances. "The Chocolate Soldier" to big business, Jan. 28-27. The Annette Kellermann motion pictures followed.

Pantages Jan. 11-16 had three good acts to good business.

GEORGE PORTER.

HAMILTON

HAMILTON, CAN. (*Special*).—The May Bell Marks company are playing a return engagement at the Grand week Jan. 18, with a varied and popular repertoire. Matinees Wednesday and Saturday. The cast includes May Bell Marks as star, Nina Bruns, Frances Searth, George Marks, Arthur Mathews, Ed. Howley, Lorne Elwin, and R. Lester. R. W. Marks is manager. At the Savoy capacity business. "The Cherry Blossom" week Jan. 18.

MINNIE JEAN NIGHBET.

STAGE MISHAPS IN WINONA

WINONA, MINN. (*Special*).—"The Bird of Paradise," at the Winona Opera House, Jan. 20, to capacity. Miss Minnie Caruthers as Leilha made a great hit. "The Prince of Pilsen," with John W. Ransone, to a packed house Jan. 22. "A Pair of Sixes" Jan. 23; two performances to fine business. "To-day," Jan. 31. "Potash and Perlmutter," Feb. 6. "The Call of the Cumberland," Feb. 11. Early in the production of "The Prince of Pilsen," Miss Nina von Lahe, taking the part of Mrs. Crocker, had an attack of vertigo and was carried off the stage. Her understudy took her place. Later Miss Alison, Bessey Pearl, in the chorus, had a fall and sprained her ankle.

Mr. and Mrs. Ivor Anderson, of Eau Claire, attended the performance of "The Prince of Pilsen." They were with the original company years ago. Mr. John Mott, of the Colonial, is convalescing.

F. H. HASTINGS.

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WASHINGTON

Ann Murdock, as Star in the New Play, "A Girl of To-day," Appreciated

WASHINGTON, Feb. 9 (*Special*).—For the first performance of any stage Charles Frohman during the current week at the Columbia Theater presents Ann Murdock as a full-fledged star in a new play by Porter Emerson Browne, which has its first appearance on any stage, entitled "A Girl of To-day," an American comedy in four acts, telling a strong dramatic story replete with witty and brilliant dialogue that has an interesting fascination which was received with extended favor by a large and appreciative audience.

The story is that of a young American girl, Elaine Van Dorn who, loving all that is best in life, has finally come at length to the story of girlhood in all its fullness. Since birth she has been under the care and in the companionship of her guardian, Gordon Blake, into whose arms her mother placed her when dying, realizing the great love that she has lost. Blake, who is wealthy, has accepted the guardianship most willingly, and has brought the young girl up as his own daughter. Like many wealthy men, he has put off the making of a will, and, when that document is drawn up, something happens, and it is not signed, and Elaine, through a sudden death of her protector, is left penniless and dependent upon the charity of distant relatives of her guardian. Then the story of the play tells how a great love comes into her life, of the big sacrifice she is called upon to make, and, finally, how in the end the sun shines again, makes up the action of the play, winning with great bravery a well-earned battle in life's struggles, teaching a lesson that goes home with force, that it is the only way to be honest and sincere. An exceptionally strong and talented supporting company includes Eugene O'Brien, Frank Mills, Edwin Nicander, William Holden, Harry Hadfield, William Eville, Elenor Gordon, Pauline Dunfield, and Belle Bambo.

Rose Melville as "Sis Hopkins" is the following attraction at the Columbia.

A large and distinguished gathering at the New National accorded the strongest and most cordial of greetings to the conductor-manager, Cyril Maude, on his initial appearance in Washington in "Grumpy," scoring again most strongly in a play of delightful interest, and an individual character role that is a gem in artistic portrayal.

"The Miracle Man" attracted very large audiences during the past week at the National. Annette Kellermann, Feb. 15, in the new musical comedy, "The Model Girl."

The Belasco Theater on the present week's opening night, for a benefit performance under the auspices of the Chevy Chase Crittendon Circle, houses a very large and fashionable audience that tests the capacity, and that again welcomes strongly the appearance of William Hodge in his latest success, "The Road to Happiness." Next week, Frederic McKay presents "Lady Luxury."

Fiske O'Hara in "Jack's Romance" was a success during his past week's engagement at the Columbia. Sold out houses for the first three nights of the week for benefits for different organizations filled out the remainder strongly.

"The Lilac Domino" last week excellently presented operatic work, rendered in the best of shape and artistic method by the Andreas Dingell Opera company, with a grand opera cast with Eleanor Painter and Wilfred Douthitt in the leading roles scored a brilliant success.

The new Poll Stock make their initial appearance the present week in the rollicking farce-comedy, "The Rule of Three," being strongly received. The new reorganization includes Poll Stock members in Maud Gilbert, leading lady; Rockcliffe Fellows, leading man; Gertrude Bondhill, Helen Tracy, Marion Nichols, Robert Lowe, Graham W. Velsey, Louis Haines, Gavin Harris, Daniel Hanlon, with Harry Andrews continuing as play producer. Next week "The Liars."

The big Keith bill this week presents Evelyn Nesbit and Jack Clifford, the Seven Bracks, gymnasts; Nan Halper in the "Personality Girl," Emmett Devoy and company in "His Wife's Mother," Billy McDermott, the comic hoofer; Marion Littlefield's "The Florentine Singers," Pietro, the piano accordionist, and the Pedersen Brothers in their comic acrobatics.

The Gayety has another big winner the current week in Max Spiegel's burlesque organization, "The College Girls," with the popular character comedian, Abe Reynold, and the talented and dashing Washington beauty, Florence Mills, in the burlesque leads. Next week, Johnnie Weber and Rose Rydell company.

JOHN T. WARDE.

COMEDY ON PICKERING'S FARM

SOUTH BEND, IND. (*Special*).—Mr. and Mrs. Sam Pickering manage the Oliver Theater in South Bend, Ind. They also own a farm on the St. Joe River, hard by. During the play season in South Bend the Pickerings rely on their neighbors to see that the farm is not invaded by intruders. Every man and woman in the vicinity watches the farm. Not long ago the watchers saw a man sneaking around the squash beds and on the lawn. They thought he was laying mines. They 'phoned the police. The South Bend *Tribune* finishes the story:

"Instantly the bells clanged in the distant city and Elkhart was awake again. Down the silent street the patrol dashed with foaming steeds and brave, blue-coated officers armed to the teeth determined to save the Farm or die in the attempt.

(End of Reel One. Part Two will follow immediately.)

"They arrive on the scene. Bare-headed neighbors and a flock of little neighbors point the way. There he is! That dark, damp figure beyond the rose bush! Policemen approach; leader swallows his palate, coughs twice and speaks:

"'What's doin' here?'

"Bent figure straightens up, gazes stupefied at the army of blue coats and remarks faintly:

"'Whatdyemean what's doin'?'

"'Who are you and why is it?' demands the captain.

"'I was sent up from South Bend to measure this yard for some shrubbery and I can prove it.'

"He was. He did.

"The patrol went back by a side street and even the hoof beats of the horses were muffled. (Not passed by the National Board of Reissorship.)"

H. GAIL DAVIS.

S. R. O. AT FALL RIVER

FALL RIVER, MASS. (*Special*).—The Premier remains closed. Business at the Plaza and the Palace continues big. Gus Edwards's Cabaret company, at the Savoy, Jan. 28-Feb. 3, and Richman in the photoplay "The Idler," at the Academy, same dates, to S. R. O.

W. F. GEE.

CHICAGO

"The Songbird," by the Hattons, Booked for March—Louis Mann's Dialect

CHICAGO, Feb. 9 (*Special*). — "The Songbird," the new play by Frederic and Fanny Locke Hatton, dramatic critics of the Chicago *Herald*—the *Herald* is the only newspaper that has a combination like this—has been accepted by Oliver Morosco, who will try the play out at his Burbank Theater in Los Angeles. For this purpose he will take to the Pacific Coast from New York no less than five prominent players who will be in the cast when the play is given in New York and Chicago in the late spring. Mr. Morosco is already busy selecting the most important players and rehearsals will be begun just as soon as they arrive in Los Angeles. "The Songbird" will probably reach Chicago about the last week in March.

There is a difference in German dialects. Louis Mann as Gustav Miller in "The Bubble" uses the Leipsic brand. He tells how he acquired it, thus:

"When the character of Gustav Muller was given me, I then took up the study of the Leipsic dialect. I took the precaution to form the acquaintance of a German in New York who was born in Leipsic and who possessed all the characteristics of the Leipsic people. It is difficult to describe a German dialect to those who are only familiar with the English language, but the different dialects among the Germans are probably more prominent than prevail in the United States. The Leipsic people, I believe, make the claim that they speak the German language more correctly than those of many other cities, and this may have its origin in the fact that Leipsic is one of the great centers of learning of the German Empire."

"Alice in Wonderland," as dramatized by Miss Alice Gerstenberg, will be seen at the Fine Arts Thursday, Feb. 11.

At the Little Theater, three one-act plays, grouped under the title, "Love in Danger," was the offering Feb. 2. The plays singly, are: "The Subjection of Kezia," "The Play," and "The Mothers." Mrs. Havelock Ellis has the credit for the arrangement.

Cyril Maude is booked for three weeks at the Blackstone, from March 8. "Grumpy" will be the vehicle.

During her four weeks' engagement at the Blackstone, in which she will be seen in "Diplomacy," Blanche Bates and her husband, George Creel, and their little daughter, will occupy a cottage in Academic Evanston.

Irvin Cobb, who with McCutcheon, cartoonist of the *Tribune*, did the European war from the deck of a taxi, will repeat his experiences at the Auditorium Feb. 20, 21.

The fourth salon of the Chicago Dramatic Society was given Feb. 5, at the home of Mrs. James N. Crandall, 1022 Hyde Park Boulevard. The programme was a lecture on "Rabindranath Tagore's Dramas," and a recital of his "Chitra" and other dramatic poems, by Miss Ella J. Abeel. Friday evening, Feb. 19, a cast of players will present, in Hesslo Hall, Mrs. Cornelia Baker's translation of Jacinto Benavente's famous comedy, "The Bias of the World" ("Los Intereses Creados"). This play is pronounced by Dr. Julius Bronts, the leading dramatic critic of Madrid, to be the greatest of modern Spanish comedies. It was given two years ago by the London stage Society.

The plays of the week are: "Diplomacy," opening Feb. 8, at the Blackstone; Gilbette, Hales and Dore, Gilbert and Sullivan's operas at the Auditorium, De Wolf Hopper and company, "On Trial," seventh week, at the Grand Opera House. "The New Henrietta," seventh week, at the Cort. "Our Children," seventh week, at the Princess. "The Bubble," third week, American Music Hall. "The Love," at the Imperial; "Bringing Up Father," at the Crown; "Bought and Paid For," at the Victoria; "Potash and Perlmutter" winds up its record engagement at the Olympic Saturday night, Feb. 13, and will be succeeded by Eltinge in "The Crinoline Girl," limited.

BEVERLY BAYNE.

BOSTON

Drama League Will Hear Percival Chubb's Idea About the Work of a Shakespearean Repertory

BOSTON, Feb. 9 (*Special*).—Numerous were the changes at the playhouses here last evening. At the Colonial there was a goodly house to welcome Leo DiFrietstein in "The Phantom Rival"; The Miracle Man" began an engagement at the Tremont, with Gail Kane, who has made a pleasing impression by her good work in "Seven Keys to Baldpate"; in the east, Lew Fields came to the Shubert in "The High Cost of Loving," and the Shakespearean players at the Opera House began a week of "The Merchant of Venice," with R. D. MacLean as Shylock. Thus the Toy gave three novelties, one-act plays not seen in this city before, acted by the Modern Drama Players, headed by Mona Limerick. Tasoro's little masterpiece, "Chitra," and "The Bear," by Anton Tchechow, were well received.

"Common Clay," the Harvard prize play, of which so much has been said in this column, has settled down for a run at the Castle Square, and is likely to prove the attraction for the remainder of the season. Last night the play entered on the fifth week, and the audience was much larger than is usual at a Monday evening performance in a stock company house.

Percival Chubb is to talk before the Drama League on Thursday afternoon, at the Opera House, about the work of a Shakespearean repertory company. Several members of the company now at the Opera House will give their experiences. The Drama League is making plans for a number of interesting meetings, including one at which Granville Barker is expected to speak. The League commended William Faversham in "The Hawk" at the Majestic Theater, so it is probable that a new committee has been formed to visit the theater, as the refusal of the League to bulletin "Mary Goes First" in which Marie Tempest appeared, caused more comment among members of the League than any of the recent doings of the organization. It is only fair to the officers to state, however, that the commendation of a play rests entirely in the hands of a playgoing committee, and the officers have nothing to do with the decisions.

Billie Burke started off well in "Jerry" at the Hollis last Monday, but Tuesday's performance was stopped at the end of the third act by order of her physician, who was in attendance behind the scenes, and Miss Burke was hurried away. The Hollis will be dark until Thursday evening.

Irving Pichel, the assistant stage-manager of the Castle Square, leaves that theater to join Gertrude Kingston's company at the Toy, when the English actress-manager begins her engagement next week. Mr. Pichel is a bright young Harvard man, who joined Mr. Craig's forces on leaving college. His experience at the Castle Square has been varied as he has been called on to act different kinds of parts, and Miss Kingston is fortunate in securing the services of an ambitious player of ability wanting to make a name for himself.

On Saturday evening Brieux's witty "La Francaise," a three-act play never seen in Boston before, amused a Toy audience that was much interested to see how the French playwright looked on Americans, as Bartlett, the principal character, is an American visiting France. He visits his uncle at Trouville, and learns something of the home life of the French, but his ideas of French women are limited, and he is severely snubbed by a devoted wife with whom he tries to flirt. The company took especial pains to make the closing performance memorable, acting with much spirit, and speaking the occasional English words in the text clearly and distinctly.

Lovers of Shakespeare here are glad to learn that the English company at the Opera House will soon repeat for a week "The Merry Wives of Windsor." At the last two of three performances there were many would-be auditors who could not get in, and as this column then suggested, with so many disappointed at not seeing a play that was a novelty, it seemed wise to give all our playgoers a chance to see it.

J. E. CLAPP.

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Charles Frohman presents
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BELASCO Theatre, W. 44th St., Evgs. 8:20. Mats. Thursday and Saturday 2:20.
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IN
MARIE ODILE
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JOHN MASON, THOS. A. WISE
DOROTHY DONNELLY, CALVIN THOMAS, IRENE FENWICK, CYRIL KEIGHTLEY, Others

REPUBLIC West 42d Street. Evenings, 8:15. Matinees Wednesday and Saturday, 2:15.
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life, by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

CORT West 48th St. East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday, 2:15. Wednesday Matinee, 50c to $1.50.
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Winthrop Ames has postponed the production of "Otto IX.," the play by Mary Roberts Rinehart, which he accepted some months ago, until next year.

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ATLANTIC CITY SUNDAY WAR

Old Jersey Blue Law May Be Invoked to Shut Up the Town

ATLANTIC CITY, N. J. (*Special*).—Despite the fact that the management of the New Nixon, Garden Pier Theater, and Apollo received written notices from Commissioner Bartlett stating that if they remained open after Feb. 1 they would be prosecuted, the New Nixon and the Apollo (the Garden Pier is closed temporarily) advertised spuriously that they would positively open on Sunday evenings as usual, the New Nixon with their burlesque performances and the Apollo with their recently established popular Vaudeville concert every Sunday evening policy, and both theaters played to big Sunday night houses. It is rumored that subpoenas are forthcoming and that the managers will be fined. It is thought the ministers of several churches started the agitation by demanding of the Commissioners to enforce the law, most of the ill-feeling being caused by the burlesque houses that were open on Sundays. The theater managers feel, however, that the fine will be within reasonable limit and that they will continue under a certain fixed fine each week. On the other hand, it is said, should the prosecutor's fine become of exceeding proportions and sentences be threatened, some talk is made of closing up the town entirely by enforcing the old Jersey Blue Laws, which would not even permit a train running into the station on Sunday. This, some amusement men believe, will frighten the ministers to a compromise. The current week is expected to bring important developments in the situation.

Klaw and Erlanger's entertainers in the mirthful, musical medley, "Pads and Fancies," is the way an attraction is billed to open at the Apollo Theater the last three days of this week. It is much on the style of the current big Broadway reviews, the big receipts of which are supposed to have prompted K. and E. into making the production. The story is an allegory. In the cast are Paul Morton, Frank Moulan, Doc O'Neil, Lee Carlile, Tom Graves, Conroy and Lemaire, Raymond and Caverly, Miller and Mack, Dave Abrams, Dorothy Jardon, Laura Hamilton, Stella Hoban, Maud Gray, Daisy Rudd and others. The staging is by Julian Mitchell and Herbert Gresham. The book was written by Glen McDonough and "arrogated" by Ray Hubbell. "Pads and Fancies" goes to Philadelphia for a fortnight and thence to the Knickerbocker Theater, New York city, following its premiere here.

New Nixon, Feb. 14-17, the Trans-Atlantiteers. Newman and his Travel Talks at the Apollo Feb. 20-22. Keith's Garden Pier will positively reopen Feb. 22.

The Steel Pier reopened for the season Sunday, Feb. 7, with Vessella's Italian Band launching their fourteenth year as a Steel Pier attraction. After a four weeks' tour, including Washington, Baltimore, Philadelphia, Boston, Reading and Atlantic City, Mr. Vessella closed his operetta, "The Girl of Gliris," until Fall. George V. Hobart and Harry Bloscom are rumored to be interested in the score and probably one or the other of these two gentlemen will attempt to fit another book to it.

BOARDWALK BIRCH.

PLOT OF "WHAT'S GOING ON?"

Story and Cast of the Play That Had Its Premiere in New Haven

NEW HAVEN, CONN. (*Special*).—An excellent cast, a score without a flaw, beautiful settings but an ordinary book makes "What's Going On," John Cort's newest musical offering, which had its first presentation here at the Shubert, Jan. 28. The musical numbers are all very catchy. The book can hardly be called fair. Taken as a whole it moves rather slowly.

The story is a simple love tale that concerns a number of impecunious persons who, through lack of necessary wherewith, find themselves at the hotel of a German landlord in the Catskills. Sir Roger O'Reilly, a composer, and Byron Longfellow, a poet, have been guests of Herr Schultz for several weeks, but owing to the failure of the former's remittance coming in due time, Schultz is in doubt whether to evict his boarders or let them remain on the possible chance of finally receiving the money. At this point of deliberation new guests arrive in the persons of Madame Pom Pom and her daughter, whom the landlord take to be ladies of wealth and social standing. They are in fact, a modiste and her model maid. Schultz becomes a matchmaker at once, and all concerned become involved in what proves to be a general conglomeration of mistaken ideas.

The cast in some particulars is a very unusual one. The honors were carried off by Doyle and Dixon, in the roles of country constables. "The Spirit of the Violin," was the title of a pretty dancing specialty by Miss Frances Cameron and Mr. McCarthy. Roy Atwell, late of "The Firefly," appeared to advantage as Byron Longfellow and his frequent "hashes" of embryo poetry won continuous round of applause. Knox Wilson played the role of "Dutchy" and Walter Lawrence acted the composer. Miss Cameron made an ideal Elaine; the other roles were in the capable hands of Maude Beatty, Dorothy Webb and William Barress. The comedy is in two acts, the lyrics being the work of Miles Overholt, the music by William Lorraine and Josephine Ihmsen and William H. Clifford is responsible for the book. It played Springfield, Jan. 30, and opened a two week's engagement at the Cort Theater in Boston, Feb. 1.

DANIEL W. DELAND, JR.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY (*Special*).—"The Blindness of Virtue" drew crowds to the Majestic, Feb. 1-6. Rose Melville in "Sis Hopkins" to Feb. 8-13.

"The Escape" was a fine offering at the Orpheum, Feb. 1-6, when the new stock company commenced its second week. The play was splendidly acted and mounted. Herbert Heyes, as the doctor, and Mildred Von Hollen, as Mary, were particularly good. Allen K. Rose, as Harry Joyce, of the slums, was fine. "Officer 666," Feb. 8-13.

A lively bill is offered at Keith's, Feb. 1-3, to crowded houses. Week Feb. 4-6: Tom Nawn and company in "The Girl in the Moon," Newhoff and Phelps, Archie Dunbar and company, acrobats; Madera and Chase, and Delany and Lee.

Business continues big at the Bon Ton Theater, with pictures and vaudeville. The Monticello Theater with Paramount pictures is crowded at every performance.

"The French Models" were at the Academy of Music, Feb. 1-6, to fine patronage. "Tango Queens," Feb. 8-13.

"The Social Maids" were at the Empire, Hoboken, Feb. 1-6 to good business. "Girls from Happyland," Feb. 8-13.

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"The Lonesome Lassies" at the Hudson, Union Hill, Feb. 1-6, to packed houses. All the bill was excellent.

A musical comedy, "When Jack Loved Jill," a big feature at the Bayonne Opera House, Feb. 1-3, to crowded houses. Week Feb. 4-6: "The Nutty Burglars," Tiger and Saunster, "The Fixer," the Three Adnards, and "The Dummy's Holiday."

There is some talk of the Gaiety, Hoboken, going back to stock with Tom Sheeley as the manager.

The new executive staff of the Orpheum Theater consists of T. B. Kantor, lessee; L. M. Kantor, managing director; V. L. Newman, business manager; Burt M. Ingram, treasurer; Edward Steinbruck, assistant treasurer; James Werner, head doorkeeper; Miss Tompson, chief usher; Mrs. Wilson, matron. The producing staff is made up of Herbert Heyes, director; Allen K. Reese, stage manager; Phillip Schilow, stage carpenter; Frank Ferguson, property man; Thomas Phillips, electrician; Robert C. Benjamin, scenic artist.

WALTER O. SMITH.

CINCINNATI

CINCINNATI (*Special*).—To one of the biggest advance sales of the season, and with prices at $2 for the lower floor for all performances except the Wednesday matinee, "Potash and Perlmutter" opened a week's engagement at the Grand Jan 31, and big business was the rule throughout the week. The company was adequate, although by no means as excellent as the New York cast, which by the way were not advertised, as has generally been the rule. Rock and Fulton in "The Candy Shop" follow, with "The Yellow Ticket," "Earl," "The Girl from Utah" and Cyril Maude for the next bookings.

McIntyre and Heath in "The Ham Tree" opened for a week at the Lyric Jan. 31, and with the strong counter attraction across the street it was not expected that business would be as large, but satisfactory houses were in attendance at most performances. "The Bird of Paradise" with Lenore Ulrich and Wm. Desmond followed week Feb. 7, after which, "A Pair of Sixes," return engagement, "Today," "Things That Count" and "Passing Show of 1914."

An excellent bill was given at Keith's headed by Clark and Bergman in "The Society Buds." The Farber Girls, Bertha Creighton and Company, Matthews and Shayne, The Langdons, Australian Wood choppers, Kremka Brothers, Frank Juliano and Walter Vaughan, a local tenor, made up the rest of the numbers. Bessie Clayton is the headliner for week 7.

"Rebecca of Sunnybrook Farm" played to a week of good business at the Walnut, opening 31, with Marguerite Henry in the title role. Miss Henry made a big personal hit. "Hanky Panky" follows.

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DATES AHEAD

Managers and agents of traveling companies are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): B'klyn 8-13, Bridgeport, Conn., 15, Stamford 16, Montclair, N. J., Worcester, 18, New Haven, Conn., 19, 20.
ALICE in Wonderland (Players Producing Co.): Chgo. 10—indef.
ANGLIN, Margaret (James Shearman): Birmingham, Ala., 10, 11, Atlanta, Ga., 12, 13, Nashville, Tenn., 15, 16, Chattanooga 17, Macon, Ga., 18, Savannah 19, Jacksonville, Fla., 20, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 24.
ARLISS, George (The Liebler): New Orleans 8-13.
BARKER, Grayville: N.Y.C. Jan. 27—indef.
BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25—indef.
BEN-HUR (Klaw and Erlanger): Boston, Jan. 12—indef.
BIRD of Paradise (Oliver Morosco): Cinti, 7-13, Pittsburgh 15-20, Toronto 22-27.
BLAIR, Eugenie, and Albert Phillips: Buffalo, 8-13.
BLUE Bird (Messrs. Shubert): Pittsburgh 8-13, Cleveland 15-20.
BOUGHT and Paid For (Wm. A. Brady): Chgo. 8-March 6.
BURKE, Billie (Chas. Frohman): Boston 1-20.
CALL of the Cumberland (Gaskill and MacVitty): Rochester, Minn., 10, Winona 11, La Crosse, Wis., 12, Elkader, Ia., 13, Wankon 15, Richland Center, Wis., 16, Portage 17, Cambria 18, Beaver Dam 19, Sheboygan 20, Oshkosh 21, Beloit 22, Monroe 23, Galena, Ill., 24.
CALLING of Dan Matthews (Gaskill and MacVitty): Warrensburg, Mo., 10, Sedalia 11, Hardin 12, Lawrence, Kan., 13, Holton 15, Falls City, Neb., 16, Nebraska City 17, Wahoo 18, Neligh 19, O'Neill 20, Valentine 22, Chadron 23, Deadwood, S. D., 24.
CAMPBELL, Mrs. (The Liebler): Phila. 8-20.
CHILDREN of Earth (Winthrop Ames): N.Y.C. Jan. 12—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Balboa Heights, Canal Zone, 1-Mar. 6.
CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 28—indef.
DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.
DADDY Long-Legs (Henry Miller): Los Angeles 1—indef.
DIPLOMACY (Chas. Frohman): Chgo. 8-March 6.
DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 28—indef.
DREW, John (Chas. Frohman): Battle Creek, Mich., 10, Toledo, O., 11, Columbus 12, Springfield 15, Dayton 16, Lexington, Ky., 17, Louisville 18-20.
DUMMY, The (Play Producing Co.): Chgo. Jan. 3—indef.
EVERYWOMAN (Henry W. Savage): La Junta, Colo., 10, Trinidad 11, Santa Fe, N. Mex., 12, El Paso, Tex., 16-17, Douglas, Ariz., 18, Bisbee 19, Tucson 20, Redlands, Cal., 22, San Bernardino 23, San Diego 24-27.
EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.
FAVERSHAM, William (Leonard L. Gallagher): Boston 1-27.
FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.
FORBES-ROBERTSON (Percy Burton): Calgary, Alta., Can., 8-10, Edmonton 11-13, Saskatoon, Sask., 15-17, Regina 18-20, Winnipeg, Man., 22-March 6.
GOODWIN, Nat (Messrs. Shubert): Paducah, Ky., 10, Nashville, Tenn., 11, 12, Memphis 13, Helena, Ark., 15, Pine Bluff 16, Hot Springs 17, Little Rock 18, Ft. Smith 19.
HELP Wanted (Lait and Battery): Kansas City 7-13.
HIGH Cost of Loving (Al. H. Woods): Boston 8-20.
HODGE, Wm. (Lee Shubert): Wash. 8-13.
HOUSE of Bondage (Rowland and Clifford): Chgo. 21-March 20.
ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.
INNOCENT (Al. H. Woods): Phila. 8-20.
IN Old Kentucky: St. Louis 8-13.
INSIDE the Lines (J. Fred Zimmerman, Jr.): N.Y.C. 6—indef.
IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
KICK In (Al. H. Woods): N.Y.C. Oct. 10—indef.
KITTY MacKay (Wm. Elliott): Rialto 8-13.
LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.
LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.
LION and the Mouse (George H. Bubb): Oberlin, Kan., 10, Norton 11, Athol 12, Jennings 13, Colby 15, Oakley 16, Grainfield 17, Wilson 18, Canton 19, Eckridge 19, Ottawa 22.
LURE, The: Chgo. 1-27.
MANN, Louis: Chgo. Jan. 24—indef.
MANTELL, Robert (Wm. A. Brady): N.Y.C. 8-27.
MATERNITY (Richard Bennett): N.Y.C. Jan. 5—indef.
MAUDE, Cyril (The Liebler): Wash. 8-13, Balto. 15-20.
MILESTONES (Klaw and Erlanger): Buffalo 11-13.
MIRACLE Man (Cohan and Harris): Boston 8—indef.
MISLEADING Lady (Wm. Harris): Cleveland 8-13.
MISLEADING Lady (Wm. Harris): Rock Island, Ill., 10, Davenport, Ia., 11, Muscatine 12, Galesburg, Ill., 13, Ft. Madison 14.
MURDOCK, Ann (Chas. Frohman): Wash. 8-13, Buffalo 15-20.
NEW, Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.
O'HARA, Fiske (Augustus Pitou): Phila. 8-13.
OLCOTT, Chauncey (Henry Miller): Kansas City 7-13.
OLD Homestead (Frank Thomas): Trenton, N. J., 11-13, Easton, Pa., 15, Dover, N. J., 16, Port Jervis, N.Y., 17, Corning 18, Geneva 19, Auburn 20, Buffalo 22-27.
OMAR, the Tentmaker (Tully and Rockland): Detroit 8-13, Columbus 15-20, Cleveland 22-27.
ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.
ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.
PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.
PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.
PAIR of Sixes (H. H. Frazee): Rochester, N. Y., 10, 11, Wheeling, W. Va., 12, 13, Cinti, 14-20.
PAIR of Sixes (Western: H. H. Frazee): Logansport, Ind., 10, Crawfordsville 11, Washington 12, Evansville 14, Henderson, Ky., 15, Paducah 16, Nashville, Tenn., 17, 18, Jackson 20, Memphis 21, Little Rock, Ark., 22, Texarkana, Tex., 23, Ft. Worth, 24.
PAIR of Sixes (Eastern: H. H. Frazee): Norwich, N. Y., 10, Syracuse 11-13, Northampton, Mass., 15, Pittsfield 16, Fitchburg 17, Bellows Falls, Vt., 18, Concord, N. H., 20, Laconia 21, Nashua 22, Portsmouth 24.
PAIR of Sixes (Central: H. H. Frazee): Columbus, Neb., 10, York 11, McCook 13, Grand Island 14, Hastings 15, Lincoln 16, 17, Beatrice 18, Manhattan, Kan., 19, Lawrence 20, St. Joseph, Mo., 21, 22, Topeka, Kan., 23, Salina 24.
PEG o' My Heart (Co. A: Oliver Morosco): Newark, N. J., 8-13, B'klyn 15-20, Phila. 22—indef.
PEG o' My Heart (Co. B: Oliver Morosco): Prisco 1-12, San Jose 14, Monterey 15, San Luis Obispo 16, Santa Barbara 17, Ventura 18, San Diego 19, 20, Los Angeles 21-27.
PEG o' My Heart (Co. C: Oliver Morosco): Louisville 8-13, Owensboro 15, Henderson 16, Evansville, Ind., 17, Vincennes 18, Terre Haute 19, 20.
PEG o' My Heart (Co. D: Oliver Morosco): Chillicothe, Mo., 10, Brookfield 11, Kirksville 12, Macon 13, Hannibal 15, Centerville, Ia., 16, Albia 17, Washington 18, Muscatine 19, Davenport 20, Moline, Ill., 21, Iowa City, Ia., 22, Grinnell 23, Newton 24.
PEG o' My Heart (Co. E: Oliver Morosco): Hamilton, O., 10, Springfield 11, Canton 12, Greenville 13, Union City, Ind., 15, Muncie 16, New Castle 17, Richmond 18, Connersville 19, Greensburg 20, West Baden 21, Bedford 22, Washington 23, Bloomington 24.
PEG o' My Heart (Co. F: Oliver Morosco): Southville, Tex., 10, Seguin 11, Luling 12, San Marcos 13, New Braunfels 14, Runge 15, Rosville 16, Goliad 17, Cicero 18, Yoakum 19, Wharton 20, Needham 22, Bryan 23, Franklin 24.
PEG o' My Heart (Co. G: Oliver Morosco): Union City, Tenn., 10, Cairo, Ill., 11, Paducah, Ky., 12, Princeton 13, Marion, Ill., 15, Carbondale 16, Centralia 18, Olney 19, Effingham 20, Robinson 22, Paris 23, Mattoon 24.
POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.
POOR Little Rich Girl (Klaw and Erlanger): Houston, Tex., 10, 11, Beaumont 12, 13.
POTASH and Perlmutter (Al. H. Woods): St. Louis 8-13.
POTASH and Perlmutter (Al. H. Woods): St. Paul 7-13, Minneapolis 14-20.
POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26-Feb. 13.
PRODIGAL Son (Oscar Graham): Schulenburg, Tex., 10, Eagle Lake 11, Belleville 12, Giddings 13, Elgin 15, Georgetown 16, Round Rock 17, Burnett 18, Marble Falls 19, Llano 20, Lampasas 22.
RAYMOND, Great: Puenta Arenas, Chili, 8-10; Buenos Ayres, Argentine, 15-27.
REBECCA of Sunnybrook Farm: Cleveland 8-13.
RENTED (Wm. A. Brady): N.Y.C. 8—indef.
ROBSON, May (Academic Producing Co.): Winnipeg, Man., Can., 8-13, Grand Forks, N. D., 15, Crookston, Minn., 16, Little Falls 17, St. Cloud 18, Duluth 19, 20, Superior, Wis., 22, Ashland 23, Appleton 24.
ROLLING Stones (Selwyn and Co.): Chgo. Jan. 31—indef.
ROUND-Up: Chgo. 8-March 6.
SEVEN Keys to Baldpate (Western: Cohan and Harris): Riverside, Cal., 10, Pasadena 11, San Diego 12, 13.
SEVEN Keys to Baldpate (Cohan and Harris): Lewiston, Me., 10, Portsmouth, N. H., 11, Lawrence, Mass., 12, Manchester, N. H., 13.
SHEPHERD of the Hills (Gaskill and MacVitty): Suffolk, Va., 10, Roanoke Rapids, N. C., 11, Warrenton 12, Durham 13, Burlington 15, Reidsville 16, Greensboro 17, Danville, Va., 18, Bedford City 19, Lynchburg 20, Lexington 22, Roanoke 23, Princeton, W. Va., 24.
SHEPHERD of the Hills (Gaskill and MacVitty): Louisville 7-13, St. Louis 14-20, Kansas City 21-27.
SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 21—indef.
SINNERS, (Wm. A. Brady): N.Y.C. Jan. 7—indef.
SIS Hopkins: Jersey City, N. J., 8-13.
SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 29—indef.
SO Much for So Much (H. H. Frazee): N.Y.C. 1-13.
SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.
STAHL, Rose (Henry B. Harris Est.): Salt Lake City 8-10, Reno, Nev., 12, Sacramento, Cal., 13.
STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.
STORY of the Rosary (Comstock and Gest): Balto. 8-13.
SUNNY South (J. C. Rockwell): Pentwater, Mich., 10, Ludington 11, Evart 12, Big Rapids 13, Fremont 15, Newaygo 16, Lakeview 17, Stanton 18, Greenville 19, Belding 20, Carson City 22, Ithaca 23, Alma 24.
TEMPEST, Marie (Messrs. Shubert): Balto. 8-13.
THAT Printer of Udell's (Gaskill and MacVitty): Wymore, Neb., 10, Beatrice 11, Seward 12, York 13, Edgar 15, Superior 16, Oberlin, Kan., 17, Norton 18, McCook, Neb., 20, Holdredge 22, Minden 23, Ibelton 24.
THINGS That Count (Wm. A. Brady): St. Louis 8-13.
THIRD Party (F. Ray Comstock): Phila. Jan. 25—indef.
TO-DAY (Co. A: Harry von Tilzer): Columbus 8-10, Indianapolis 11-13, Detroit 15-20.
TO-DAY (Co. B: Harry von Tilzer): San Diego 8-10, Redlands 11, San Bernardino 12, Riverside 13, Los Angeles 14-20.
TO-DAY (Co. C: Harry von Tilzer): Ishpeming, Mich., 10, Escanaba 11, Menominee 12, Wausau, Wis., 13, Merrill 14, Appleton 15, Sheboygan 16, Oshkosh 17, Fond du Lac 18, Madison 19, Rockford, Ill., 20.
TO-DAY (Co. D: Harry von Tilzer): Chattanooga, Tenn., 10, Athens, Ga., 11, Dublin 12, Macon 13, Jacksonville, Fla., 14, 15, Palatka 16, Daytona 17, De Land 18, Sanford 19, St. Petersburg 20.
TOO Many Cooks (Wm. A. Brady): Boston Jan. 25—indef.
TRAIL of the Lonesome Pine: Pittsburgh 8-13.
TRAP, The (Arthur Hammerstein): N.Y.C. 22—indef.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.
UNCLE Tom's Cabin (Wm. Kibble): Asbury Park, N. J., 10.
UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.
UNDER Cover (Selwyn and Co.): Des Moines, Ia., 11-13.
WARFIELD, David (David Belasco): Dubuque, Ia., 10, Minneapolis, Minn., 11-13, St. Paul 15-17, Winona 18, La Crosse, Wis., 19, Madison 20, Milwaukee 22-24.
WASHINGTON Square Players: N.Y.C. 19—indef.
WAY Down East: Springfield, Mass., 8-13.
WHIP, The (Comstock and Gest): Lincoln, Neb., 8-10.
WHITE Feather (Wm. A. Brady): N.Y.C. 8—indef.
WINNING of Barbara Worth: Denver 7-13, Loveland 15, Ft. Collins 16, Leavenworth 17, Boulder 18, Colorado Springs 19, 20, Rocky Ford 22, La Junta 23, Trinidad 24.
WINNING of Barbara Worth: Morris, Minn., 10, Benson 11, Wilmar 12, Milbank, S. D., 13.
WITHIN the Law (Selwyn and Co.): Columbus 8-13.
WITHIN the Law (Selwyn and Co.): Dallas, Tex., 9-11.
YELLOW Ticket (Al. H. Woods): Detroit 8-13.
YELLOW Ticket (Al. H. Woods): Roseburg, Ore., 10, Eugene 11, Salem 12, Astoria 13, Portland 14-20.

TRAVELING STOCK

ANGELL: Frostburg, Md., 8-13.
AVENUE Players: Vancouver, B. C., 8-13.
BIJOU: Raleigh, N. C., 1-13.
BRYANT, Billy: Logansport, Ind., 1—indef.
CHASE-Lister: St. Cloud, Minn., 8-13.
GORDINIER Brothers: Wapello, Ia., 8-13.
LEONARD Players: Mt. Morris, Mo., 8-13.
LE ROY: Mt. Victory, O., 8-13.
NATIONAL: Niles, Mich., 8-13.
YOUNG-Adams: St. John, Can., Feb. 15-Feb. 18.
WHITNEY, Kalamazoo, Mich., 8-13.

OPERA AND MUSIC

BERNARD, Sam (Messrs. Shubert): N.Y.C. 8-13.
BRINGING Up Father (Co. 1: Chas. H. Yale): Chgo. Jan. 24-Feb. 20, Grand Rapids 21-27.
BRINGING Up Father (Co. 2: Chas. Foreman): Prisco 7-20, Oakland 21-25, Sacramento 26-28.
BRINGING Up Father (Co. 3: Archie McKenzie): Milwaukee 7-13, Gary, Ind., 14, Frankfort 15, Wabash 16, Elwood 17, Muncie 18, New Castle 19, Richmond 20, Middletown, O., 21, Xenia 22, Urbana 23, Delaware 24.
CAHILL, Marie, and Richard Carle (E. V. Arthur): N.Y.C. Jan. 25—indef.
COLLEGE Hero: Cleveland 8-13.
DANCING Around (Messrs. Shubert): N.Y.C. Oct. 16-Feb. 13.
DAWN, Hazel (John C. Fisher): New Haven, Conn., 8, Hartford 11, 12, Pittsfield, Mass., 15.
ELTINGE, Julian (Al. H. Woods): Milwaukee 8-13, Chgo. 15—indef.
FADS and Fancies (Klaw and Erlanger): Atlantic City, N. J., 11, Phila. 15-27.
FORTY-FIVE Minutes from Broadway: Salt Lake City 12, 13.
GIRL from Utah (Chas. Frohman): Phila., Jan. 18-Feb. 13, Pittsburgh 15-20.
HANKY Panky (Lew Fields): Cinti, 8-13, Detroit 14-20, Chgo. 21-March 20.
HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 28—indef.
HIGH Jinks (Arthur Hammerstein): Vancouver, B. C., 8-10, Bellingham, Wash., 11, Tacoma 12, Seattle 13-20, Portland 21-27.
HIGH Jinks (Arthur Hammerstein): Cedar Rapids, Ia., 11, Waterloo 12, Clinton 13, Davenport 14, Galesburg, Ill., 15, Quincy 16, Keokuk, Ia., 17, Burlington 18, Ottumwa 19, Centerville 20, Chillicothe, Mo., 21, Macon 22, Moberly 23, Mexico 24.
HITCHCOCK, Raymond (Cohan and Harris): Charleston, S. C., 10, Wilmington, N. C., 11, Columbia, S. C., 12, Charlotte, N. C., 13.
KELLERMANN, Annette: Wash. 15-20.
LADY Luxury (Fred G. Whitney): Phila. 8-13.
LITTLE Cafe (Ziegfeld and Dillingham): B'klyn 8-13.
LA ROY, Tobias and Sons (Chas. and Vic Hugo): Evansville, Ind., 7-13, Terre Haute 14, Cedar Rapids 15, Rock Island 16, Davenport 17, Peoria 18-24.
LUCAS, Jerome (Andrew Mack): Cedar Rapids, Ia., 8-13.
McINTYRE and Heath (Joseph Cort): Springfield, O., 10, Dayton 11, Richmond, Ind., 12, Marion 13, Lima 15, Peru, Ind., 16, Indianapolis 17-20, Terre Haute 21, Lafayette 22, Logansport 23, Ft. Wayne 24.
MAID in America (Messrs. Shubert): Rialto 8-13, N.Y.C. 15—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 30—indef.

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MUTT and Jeff in Mexico (Co. 1: Jos. Pettengill): Toledo, O., 7-10. Sandusky 11. Elyria 12. Bucyrus 13. Cleveland 15-20. Pittsburgh 22-27.
MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Victoria, B. C., 9, 10. Vancouver 11-13. Kamloops, Alta., 15. Revelstoke 16. Lethbridge 19, 20. Calgary 22-24.
MUTT and Jeff in Mexico (Co. 3: Grif Williams): Topeka, Kan., 9, 10. Falls City, Neb., 11. Maryville, Mo., 12. Clarinda Ia., 13. Creston 15. Red Oak 16. Atlantic 17. Guthrie Center 18. Perry 19. Sioux City 20. Vermillion, S. D., 22. Canton 23. Yankton 24.
MUTT and Jeff in Mexico (Co. 4: Harry Hill): Canton, O., 9, 10. Akron 11-13. East Liverpool 15. Beaver Falls, Pa., 16. Mt. Pleasant 17. Connellsville 19. Latrobe 19. Greensburg 20. Vandergrift 22. Tarentum 23. Butler 24.
MUTT and Jeff in Mexico (Special): Walter Turner): Camilla, Ga., 10. Bainbridge 11. Quincy 12. Quitman 13. Brunswick 15. Fernandina, Fla., 16. Jacksonville 17, 18. Augustine 18. Gainesville 19. Daytona 20. De Land 22. Sanford 23. Orlando 24.
ONLY Girl (Joe Weber): N.Y. C. Nov. 2—indef.
OUR Children (Oliver Morosco): Chgo. Dec. 20—indef.
PASSING Show of 1914 (Messrs. Shubert): Chgo. (Jan. 10—indef.
PRINCE of Pilsen (P. J. Kelly): Ann Arbor, Mich., 10. Lansing 11. Flint 12. Bay City 13. Saginaw 14. Toronto 15-20. London 21. Brantford 22. Hamilton 23. Buffalo 25-27.
RED Rose (Northick and Daly): Allentown, Pa., 13. Pottstown 15. Hazleton 16. Shamokin 17. Williamsport 18. Tyrone 19. Altoona 20.
RED Widow (Philip H. Niven): Madisonville, Ky., 10. Paducah 11. Cairo, Ill., 12. Poplar Bluff, Mo., 13. Union City, Tenn., 15. Paris 16. Jackson 17. Helena, Ark., 18. Clarksdale, Miss., 19. Yazoo City 20. Jackson 22. Hattiesburg 23. Laurel 24.
ROBIN Hood: Geneva, N. Y., 10. Oswego 11. Fulton 12. Corning 13.
ROCK and Fulton: Cinti. 8-13.
SAN CARLO Opera Co.: Pittsburgh 8-13. Balto. 15-20.
SARI (Henry W. Savage): Chgo. Jan. 24-Feb. 27.
SEPTEMBER Morn (Circuit): Rowland and Clifford): Ralto, 8-13. Trenton, N. J., 15-20.
SEPTEMBER Morn (Central: Rowland and Clifford): Chanute, Kan., 10. Pittsburgh 11. Columbus 12. Parsons 13.
SEPTEMBER Morn (Rowland and Clifford): Monterey, Cal., 10. Salinas 11. San Luis Obispo 12. Santa Barbara 13. Los Angeles 14-20.
SEVEN Hours in New York (O. R. Wee): New Bern, N. C., 10. Elizabeth City 12. Plymouth 13. Williamston 15. Washington 16. Rocky Mount 17. Fayetteville 18. Laurinburg 19. Darlington, S. C., 20. Sumter 22. Orangeburg 23.
TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 24—indef.
TRENTINI, Emma (Messrs. Shubert): Prov., R. I., 8-13.
WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.
WHAT'S Going On? (John Cort): Boston 1—indef.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Indianapolis 8-13.

MINSTRELS

DUMONT'S: Phila., Sept. 14—indef.
EVANS, George, Honey Boy (Daniel Shea): Natchez, Miss., 10. Jackson 11. Meridian 12. Mobile, Ala., 13.
FIELD'S, Al. G.: Poughkeepsie, N. Y., 10. Hudson 11. Albany 12, 13. Glens Falls 14, 15. Troy 16. Schenectady 17. Pittsfield, Mass., 18. Amsterdam, N. Y., 19. Johnstown 20.
O'BRIEN, Neil (Oscar F. Hodge): Tampa, Fla., 10, 11. Petersburg 12. Orlando 13. Sanford 15. Palatka 16, 17. Augustine 18. Waycross, Ga., 17. Albany 19. Macon 20. Columbus 20. Bainbridge 22. Tallahassee, Fla., 23. Pensacola 24.
RICHARD and Pringle (Holland and Pilkins): Oakley, Ida., 10. Burley 11. Twin Falls 12, 13. Buhl 15. American Falls 16. Pocatello 17. Idaho Falls 18. Rexburg 19. St. Anthony 20. Driggs 22. Ashton 23. Blackfoot 24.
VOGEL, John W.: Coldwater, Mich., 10. Albion 11. Charlotte 12. Lansing 13. Bay City 14. Saginaw 15, Flint 16.

MISCELLANEOUS

HIPPODROME Circus (Messrs. Shubert): N.Y.C. Jan. 25—indef.
PAVLOWA: N.Y.C. 2-27.
THURSTON, the Magician (Jack Jones): Detroit 7-13. Canton, O., 15-17. Akron 18-20. Reading, Pa., 22-24.

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LETTER LIST

WOMEN

Ashton, Marie, Thelma Anslie.
Buckley, Beatrice, Marion Le Boston, Mrs. Clara Blaisdell, Margaret, Bonstead, Mary Boland, Kate Blanche, Jane Burby, Annie Buckley, Grace Baroney, Dolly Bang, Maude Bancroft, Dorah Beartine, Martha Boucher.
Calhoun, Catherine, Grace Cooper.
Daniels, Daisy, Vinie Dawson, E. De Becker, Louise Dunbar, Leah De Picon, Mrs. Henry Dudley.
Fulton, Mae.
Gunning, Edith.
Hilson, Frances, Jane Heston, Mrs. A., Lee Jolit.
Leon, Daisy, Charlotte Lillard, Katherine Lord, Dorothy Le Mar, Adele Loebmann, Norah Lamison.
Mason, Austina, Dorothy Morton, Gypsie Martin, Marie Madison, Mrs. H. MacFayden, Nichols, Nellie.
Owden, Angela.
Rooney, Lillian, Margaret Randolph, Helen Ryerson, Florence Rockwell, Margaret Robinson.
Simmons, Fredricka.
Tyler, Annette.
Valaire, Valerie.
White, Florence, Belle Wilton, Ella West, D. West, Ethel Whiteside, Louise Willis.
Young, Dora.

MEN

Anderson, Ernest, Frederick Arundel, Jos. Arthur.
Burke, Frank, Freeman Barnes, Frank Beamish, Lance Burrill, Edw. Beck, Sheridan Block, Frank Bacon, Willard Bowman, Albert Bruning, Geo. Keane, Edw. Baker, Owen Baxter, Harry, Burkhardt, Jos. Brown, Julian Barton.
Devereaux, Clifford, V. Dennis, Joe Driscoll, Wm. Daly, Jno. Doyle.
Frederic, Wm., Bob Forrest, A. V. Franks.
Gill, Basil, Homer Granville, B. M. Garfield.
Handers, Tom, Wadsworth Harris, Jos. Hall, Geo. Hoey, Louis Hall.
Jones, J. Paul.
Kendall, Preston.
La Rue, Eugene, Geo. Lander, Wm. Lytell, Jos. Lawrence.
Manning, Frank L. H. Morrison, Earl McLellan.
Newman, Victor.
Phillips, Chas., Frank Phelps, Herbert Percy.
Robertson, Clifford.
St. Vrain, Richard, Frank Sargrison, Frank Sheridan.
Taylor, Billy, C. Collins Taylor, Harrison Terry.
Williams, Morgan, Harvey Wolf.
Ziegler, Harry.

NEWS STORY OF THE WEEK

Mr. Savage's Road Manager Holds Curtain Until Box-Office Checks Are Cashed

INDEPENDENCE, KANS. (Special).—It is different out here. Many theatregoers hand in bank checks for their seats instead of cash. The man in the box-office knows everybody who has bank accounts and no questions are asked. On night of Jan. 22, Henry W. Savage's "Every Woman" was put on at the Dodge Theater. The checks in the box-office nearly swamped the treasurer. The play ran along smoothly until the last act. The curtain didn't go up. The audience waited forty-five minutes. While the audience was wondering, House Manager Metler and Mr. Savage's manager were counting up the receipts. Before the count began the house manager was out getting the checks cashed. The count couldn't be made until he returned. It isn't so easy to get a lot of checks cashed at night in a city like Independence. Even then, all of the checks were not cashed. When the managers counted up there wasn't enough money to settle with the company manager, and the house manager made another scout to get the remaining checks cashed. All these happenings held the curtain on the last act, the company manager refusing to let the play go on until he got the full amount. The house manager succeeded and satisfied the company manager. Then he went on the stage and explained to the impatient audience why the curtain had been held. The audience arose en masse and cheered the house manager. Just then the company manager passed down the aisle and the audience hooted a storm of hisses at him that caused him to turn up his coat-collar. More than 100 people who live out of town were thus compelled to leave the house in order to make their train, before the play was finished, all of which they had paid to see.

Independence has a population of 12,000 people—no mean city—and any good company that comes here can take in $600 in one night. If Mr. Savage expects to play here again he would do well to send out another manager.

J. F. FISHER.

SAN ANTONIO BOOKINGS

SAN ANTONIO, TEX. (Special).—George Arliss in "Disraeli" Feb. 2, 3; dark, Feb. 4; amateur performance, Feb. 5; Creatore, Feb. 11, 12; "Within the Law," Feb. 14; "Modern Eve," Feb. 19; "Polly of the Circus," Feb. 20, 21; William Crane, Feb. 23, 24; "A Pair of Silks," Feb. 28-March 2. All at the Grand Opera House.

HADEN P. SMITH.

INDIANAPOLIS

INDIANAPOLIS (Special).—"Potash and Perlmutter," with Harry First, Phil White and others, did the banner half-week's business of the season at English's Jan. 25-27, selling out at every performance and crowding out the musicians at the matinee and night Jan. 27 where several rows of seats were placed to accommodate the heavy demand. Besides, hundreds were turned away from the box office.

Chauncey Olcott, returned after an absence of several years, in "The Heart of Paddy Whack," Jan. 28-30 to good size audiences, supported by a pleasing company including Edith Lockett, Jessie Lamon, Maud Hosford, Fleming Ward, clever little Stephen Davis and others.

One of the biggest, if not the biggest, week's business of the season was done by Julian Eltinge, a strong favorite here, in "The Crinoline Girl," Feb. 1-6, in which he established himself more firmly than ever in the good graces of theater-goers here. Jeanne Eagles, James C. Spottswood, Edward Garvie, Chas. F. Morrison, Walter Horton, Herbert McKenzie, Joseph S. Marba added a good share to the success of the performance. "Follies of 1914," Feb. 8-13.

"Peg O' My Heart" with Elsia Ryan, the clever little Indianapolis actress of whom we are all proud, appeared for the third time at the Shubert Murat 1-6 and again the charming little play, the star and supporting company of whom, Thomas Holding as Jerry, Agnes Heron Mirier as Ethel and Alice Butler as the aunt are new, appealed and pleased as greatly as when first seen here. "Today" 11-13. "Things That Count" 15-17. McIntyre and Heath 18-20. Gilbert and Sullivan Opera Company 22-27.

At Keith's, week 1, "The Bride Shop" with Andrew Tombes as the funmaker, captured the Monday afternoon audience. Jack Wilson, assisted by Franklyn Batie went strong, but Wilson's clever impromptu stuff would get by just as well if it were less coarse. Ethel Green, long absent from the local stage, was one of the delights of the afternoon with her plaintive, sweet voice and winsome ways. Edwin Cleaves, comedy juggler and Darrel and Conway pleased.

"The Rosary" proved a popular attraction at the Lyceum 1-6 spite of the fact this was the fourth visit here. "The Cat and the Fiddle" Feb. 8-13.

"Rebecca of Sunnybrook Farm," with Marguerite Henry, was the pleasing attraction at the Lyceum Jan. 25-27. "Henpecked Henry" Jan. 28-30. At Keith's Jan. 25-30, Bessie Clayton, assisted by Lester Sheehan and a sextette of musicians, held the headline honors.

Fort Wayne's new theater, the Palace, the only other Keith house in the State besides Indianapolis, was opened Jan. 25. Governor and Mrs. Ralston, Ned Hastings, manager of Keith's here, and others from the Hoosier capital went up for the opening.

PEARL KIRKWOOD.

BALTIMORE

Marie Tempest's Welcome—Grand Opera Next Week—Thais McGrane Leaving Poli's

BALTIMORE, Feb. 9 (Special).—We are indeed fortunate in being able to see Marie Tempest, who began an engagement at the Academy on Monday night in "Mary Goes First." It has been years since Miss Tempest was in Baltimore, but the splendid welcome she received from one of the most fashionable audiences which has filled the Academy this season proved that she holds their affections. Miss Tempest has surrounded herself with an unusually capable and brilliant group of co-players, including W. Graham Browne. On Thursday and Friday nights Miss Tempest will reward us with a rare treat in the presentation of her crowning success "The Marriage of Kitty," Week Feb. 15 San Carlo Opera company in repertoire—Monday, "Aida"; Tuesday, "Lucia"; Wednesday, "Cavalleria" and "Pagliacci."

"The Story of the Rosary" opened for the week at Ford's. It received a rousing reception. Week Feb. 15 Cyril Maude in "Grumpy."

Unusual interest attaches to the Colonial's attraction this week, as it marks the first presentation in Baltimore of "September Morn." The piece drew a capacity audience for the opening performances.

Seldom indeed is a stock audience given so rare a treat as was the case last week when the Poli Players made a production of Broadhurst's big drink drama, "Bought and Paid For." Looking back over the many weeks, it is difficult to recall a single play wherein such happy results were obtained. To begin with, this piece is a striking illustration of an exceptionally good stock play, and in the second place it requires the services of only six people. The acting of the entire company was of an unusually high standard of excellence. I have referred in the past weeks to the brilliant achievements of Thais Magrane, without doubt the most versatile woman, with the possible exception of Frances Nellsen, who has ever appeared in this city in stock. She is about to leave the company. Arthur Van Buren again distinguished himself and furnished further evidence that he is one of the most conscientious and capable players we have seen in or out of stock. Forrest Orr had the role of Jimmy and, truly, it was the best performance he has placed to his credit in six months. Rita Davis landed a splendid score, giving one of the most delightful and evenly tempered characterizations seen in Poli's this season. John Hillcott surprised greatly by his performance of the Jap servant. The staging, particularly the second and third acts, demonstrated that Arthur Hoyt is an artist in his profession. It was the best thing of its kind Poli's has ever exhibited.

The audiences that saw "The Road to Happiness" were large and showed the greatest enthusiasm for the acting of William Hodge. Thanks to numerous large theater parties and benefit performances, and to the undeniable popularity of Sam Bernard, the Academy drew capacity audiences at every performance of "The Belle of Bond Street."

The record crowds of the season stormed the Maryland all week and by Thursday not an available seat was to be had for any remaining performances, due to the presence of Evelyn Nesbit on the bill. This was not the first time she has appeared in town, but it marked her entry into the realms of popular prices. The real star of the bill was Manuel Quiroga, an exceptionally gifted violinist.

I. B. KAHN.

NEW MANAGER IN MANCHESTER

MANCHESTER, N. H. (Special).—William C. Canning, manager of the New Park Theater, severed his connection with the Manchester playhouse Jan. 30 and will manage a house at Bridgeport, Conn. Mr. Canning is to be succeeded by Harold L. Coutts, who formerly acted as manager here. The P. F. Shea people have decided that Manchester is again ripe for standard road productions. The "Seven Keys to Baldpate" will play here Feb. 13.

"Rabbit" Maranville short stop on the championship Boston Brave team, with the "Girls from Joyland," crowded the New Park Theater Jan. 25-27. House dark Jan. 29-31. Moving picture followers filled the Crown to witness Lillian Russell in "Wildfire" Jan. 29. "Kit Kabaret," together with the "Dancing Scotts," vaudeville, at the Auditorium Jan. 25-27.

"Excuse Me" played to a fair house at the New Park Feb. 4. "The Gay Widows" was greeted with large houses Feb. 1-3. Maelyn Arbuckle in "It's No Laughing Matter" was the feature film which was well patronized by the moving picture followers, at the Star Feb. 5.

J. J. MAHONEY.

NEW YORK SYNDICATE IN N. C.

WILMINGTON, N. C. (Special).—The Victoria Theater has been taken over by a New York syndicate and placed under the management of Mr. E. H. Little, a former New York theater man. The Victoria reopened Feb. 8 after having been dark for more than two months. Mr. Little says that as a starter the Victoria will present musical tabloids at popular prices, this to develop into other lines should the public require it.

T. S. PAYNE.

PLAY NIGHTS IN TERRE HAUTE

TERRE HAUTE, IND. (Special).—At the Grand Opera House, Terre Haute, Ind. "The Ham Tree," Jan. 29-30; "The Candy Shop," Jan. 31; Nat Goodwin, Feb. 1—to delighted house; a bill of variety at the Varieties; photoplays at the American, "Mrs. Wiggs of the Cabbage Patch," Jan. 27-28; "The Wishing Ring," Jan. 29-30; "Great Diamond Mystery," Jan. 31; "Shore Acres," Feb. 1; "The Deep Purple," Feb. 3-4. Business good at the Princess, Orpheum and Crescent.

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FAVORITES BACK IN BROOKLYN

BROOKLYN, N. Y. (Special).—The return of "Peg o' My Heart" to Brooklyn always receives a royal welcome from local theatergoers. J. Hartley Manners's lasting success, with Florence Martin in the title-role, was the offering at the Majestic Feb. 1-6.

"Innocent," with Pauline Frederick in the principal role, was last week's attraction at the De Kalb. This is its second appearance in Brooklyn this season. Business satisfactory.

After an absence of many years "Sis Hopkins" is with us again. Rose Melville with her popular vehicle was the attraction at Teller's Broadway Theater, Monday evening, Feb. 1. Miss Melville gave her five thousand three hundred and eighty-seventh performance of the part.

The New Montauk has opened its doors to regular attractions again, presenting Maude Adams in "The Legend of Leonora" week Feb. 8.

J. LeROY DRUG.

PENN YAN THEATER SOLD

PENN YAN, N. Y. (Special).—The Sampson Theater in Penn Yan, N. Y., has been sold to Mr. O. Seymour Purdy, a local real estate dealer; possession was given Feb. 1. Mr. Charles H. Sisson will continue as manager.

H. E. BELL.

"Fi-Fi of the Toy Shop," a musical fantasy was produced by local talent at the Academy of Music, Wilmington, N. C., Jan. 22-23, employing a cast of 150 people under the direction of R. D. Whitman. The Maher Stock company offered royalty plays at moderate prices, Jan. 25. The company numbers about fifteen people including the comedian Phil Maher and Miss Elsie Rena as leading lady. The opening bill was "Lost to the World."

T. S. P.

MEYER'S MAKE-UP GUARANTEED BEST MADE

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Nazimova in Second Week—Carolina White's Debut—Grace La Rue Returns to Broadway

Moffett, Chicago.

MISS CAROLINA WHITE,
Soprano Who Made Her Variety Debut Last Week at the Palace.

PERSONALITY, as we have remarked before, is the one positive essential of vaudeville success. Watching for personality gives zest to variety reviewing.

Personality in the Varieties

It usually comes so unexpectedly and wins recognition so quickly. Witness the recent way Nan Halperin came to town unknown. Only the other day we caught a distinct example in a musical entertainment, "The Only Girl." Adele Rowland has personality—and a future in vaudeville if she will try it with consistent preparation. She is a soubrette with a sense of humor.

It is really a joy to watch the delicious touch of comedy with which she does the gentle burlesque of a rag song, "The More I See of Others, Dear, the Better I Love You." Her other numbers have true humor, too. We suspect she's been studying Grace La Rue. Miss Rowland's dancing is a sort of delicate duplicate of that artiste's rounded shoulder-and-arms terpsichorean style. But it is all so neatly done—without in the least making you think the less of Miss La Rue—that you forgive her.

We are, of course, going out of our province in commenting upon Miss Rowland. It's simply because we would like to see her in the varieties when the run of "The Only Girl" is finally a thing of the past. Vaudeville needs her.

Mme. Alla Nazimova again made the distraught Joan of "War Brides" splendidly compelling.

The cast isn't thoroughly good, by any means. Gertrude Berkeley, as the stoical mother, gives a poignant performance. Her portrayal has gained in atmosphere since the sketch's premiere. But the others haven't advanced. William Hasson is exceedingly weak as the blustering captain who threatens Joan with arrest for treason. Edith Spears read her lines well but she is soubrettish in appearance rather than of the peasant type. Ingenue ringlets should give way to a simpler arrangement of the hair.

Carolina White's Two-a-Day Debut

Carolina White sang her way to a pleasant—but in no way sensational—reception at the Palace. She has a pretty soprano of attractive purity and smoothness of tone.

Miss White made a striking entrance in an Orientalish gown of black and silver stripes. Of her repertoire, the waltz song from "Romeo and Juliet," the aria, "One Fine Day," from "Madame Butterfly," and the old ballad, "Annie Laurie," were best enjoyed. We believe Miss White errs in using the theater orchestra in her accompaniments, as does her accompanist, Eugene Bernstein, in his piano number, Concerto in G Minor (Mendelssohn). No theater orchestra can give the symphonic touch of delicacy—the gradation of tone—necessary to, let us say, Gounod's waltz song.

There is nothing of the Orville Harrold dramatic gymnastics to Miss White. She sings simply and quite sincerely.

Fannie Brice doesn't seem to advance as she should. She is still doing her ingenue travesty and her four or five other songs lack variety of method. Miss Brice needs initiative—and spontaneity. Otherwise, her eccentric clowning—with the curved smile, the irrepressible shoulders, the loose-jointed poses—will seem limited.

Miss Brice does two numbers—the rube and the final rag—carelessly. The words failed to reach a box close to the stage. We say all this in the best spirit—because we used to think Miss Brice the funniest of our variety comediennes.

MISS JOSIE HEATHER,
The English Comedienne is in Vaudeville with Henry 1. Marshall.

Gus Van and Joe Schenck have the smoothest running of the rathskeller turns. Van does character rags—Irish, Italian and negro—while Schenck presides at the piano, besides harmonizing and doing a solo on his own account. The Celtic lyric runs:

"Everyone sings Tipperary,
Now it sounds so ordi—nary."

The darkey song of the graveyard needs elimination.

The Tramp Comedian

Caroline Caffin, in her volume on vaudeville, truthfully says the tramp comedian is distinctly American—already a sort of tradition like the Pierrot and the clown of the Harlequinade.

Billy McDermott—with his bewhiskered face, his tatters and his medals—is elemental and broad but, with all, amusing.

Like the tramp, the black-face comedian is typical of America. Audiences will forgive almost anything of either. Junie McCree furnished the two ex-minstrels, Vaughan Comfort and John King, with their vehicle, "Coontown Divorcons." Comfort plays a burnt-cork lawyer and King portrays a henpecked darkey in search of a divorce, later appearing as the lady in question. It will be observed that Mr. McCree has adopted the ever comic subject of matrimony for the foundation of his sketch. The discussion of frying pans bouncing off the husband's "dome" is one of the pleasurable twists of the dialogue.

Far be it from us to intimate that Mr. McCree didn't win the loud laughter of many present. The talk of marital combat seemed to convulse them.

Nella Webb in Songs

Nella Webb returned to the American stage at the Colonial. She has an accompanist at a baby grand, a single golden chair and a brown plush drop for a background.

Stepping through the plush hangings into the spotlight, Miss Webb sang a telephone song, "I Want to Learn to Live Without You, Do You Hear?" "My Boy—Choice of My Heart, Never We'll Part" was the sentimental second number. Then Miss Webb seated herself in the spotlight and did a little talking song of a "neway" and his prayer. A spicy lyric about a sprightly Parisienne. "She Didn't Understand a Word of English," followed and a song of a neglected wife, "Honey, You Think of Nothing Else But Money," was the final number.

It would be unfair not to say that the English stage has softened Miss Webb's methods. But she hasn't a distinct personality. Her specialty leaves a colorless memory.

Mr. and Mrs. Gene Hodgkins, society dancers, have escaped from the beaten ballroom path. Their specialty has the air of novelty and with Mr. Hodgkins's ingratiating personality, quite appealing.

They use a white setting, with near-marble steps in the background. Down close to the footlights is a piano and a one-man mechanical orchestra. The spot centers upon Mrs. Hodgkins—in an adhesive silver gown—upon the stairs while Mr. Hodgkins sings "Miss Tango." She danced down the steps and the two lapse into a syncopated evolution.

Next Mr. Hodgkins slips to the piano and his wife returns in a purple costume to sing "I Never Wanted Anything So Good So Bad As I Want You." It is a "dearie" song of sugary flavor but they do it distinctly.

(Continued on page 18.)

WELLINGTON CROSS AND MISS LOIS JOSEPHINE,
Now Touring the Orpheum Time in Their Pleasant Two-Act.

THE WEEK IN REVIEW

(*Continued from page 17.*)

The Hodgkins in Dancing Novelty

Mr. Hodgkins—with the aid of the mechanical orchestra—gives his impression of a motion picture orchestra. This has good comic possibilities. A lively dance with acrobatic tendencies brings the turn to a close.

We rather like the Hodgkins. Husband Hodgkins's personality can be developed. She, by the way, is of the Irene Castle type—smartly slender, with smartly cropped bangs and jeweled forehead band, smartly smiling and smartly dancing, with arms upraised in the "Never Again" gesture of Mrs. Castle.

Edgar Allan Woolf evidently started out to write a mystery farce, in "The Discovery" for Rose Coghlan, and then reconstructed it to provide stellar emotional moments. A mother and her college boy son, his sweetheart, a detective, and a comedy servant are the characters. The mother's jewels have been disappearing one by one and each character suspects another. Finally, it is revealed that the mother—a somnambulist—stole and hid her own jewels. There are emotional periods when the mother protests against losing her son in marriage, besides a sleeping walking jewel stealing scene, a sort of vaudevillized Lady Macbeth.

Clara Morton's "diversion," by Junie McCree, somehow suggests Toby Claude's revue in basic idea.

In the window of an exterior drop, a "vaudeville author" is disclosed at the telephone. He is—we quickly gather—talking with Miss Morton and outlining a little specialty for her. Each time, as he mentions a song, the drop disappears and Miss Morton herself does the number. In this way the costume changes are bridged over.

Clara Morton's "Diversion"

A waiting-at-the-church lyric, called "I've Been Up as Far as the Church, But Never Inside," is the opening song, followed by "Photographs," done in the hoopskirt of the 60s; a patriotic melody, "Everything Will Be Made in America"; and finally a medley of Miss Morton's old hits, including the playing, while dancing, of the fife, the saxaphone, and the piano. Incidental patter goes with each song.

Frank Sheen, who portrays the author, appears with Miss Morton in the crinoline song as a country Lothario. "That's a picture of me and my dog," he remarks. And she questions, "Which is you?" Other familiar things—such as matrimony, seasickness, traveling men, Yonkers and B. V. D.'s—are touched upon in typical McCree style.

If we were counting the really big vaudeville artists in song—they could be enumerated on the fingers of one hand—Grace La Rue would be among them. Naturally, we were interested in her Victoria appearance with four new numbers.

"My Tango Dream"—a little classic of graceful characterization—is still Miss La Rue's best effort. She is now opening with Seymour Firth's "When a Girl Leads the Band," a sort of march entrance, and later doing "The Salutation of the Dawn," Miss Maxwell's waltz song, "I Love You So," and finally a rather conventional sort of rag, "Dancing the Blues Away," which provides a few moments for dancing.

Grace La Rue's Artistry

Miss La Rue puts a dramatic touch into the Salutation and makes "I Love You So" interesting. Here she gives a bizarre touch to a black gown by adding a tilted red hat in the middle of the number. It is an interesting example of the deft way Miss La Rue builds up a song characterization.

Bernard Granville can wear evening dress without having the appearance of a stranger in a strange land. He is an easy entertainer—but his taste in material doesn't equal his sartorial appearance.

Bernard Granville and the Recitation

His repertoire usually runs towards the elemental rag and the "six feet of earth" sort of recitation. At the Victoria he offered two recitations, by the way, one cheerfully called "You Won't Be Missed," and the other a crudely expressed protest against war. Granville handed Mars a syncopated blow, too, in "I Didn't Raise My Boy to Be a Soldier"—a fearful Forty-fifth Street plea for peace.

His programme included the old intoxication dance and a vocal innuendo, "Who'll Take Care of the Harem When the Sultan Goes to War," which carried the information that—

"He's gone out in a world of harm,
Leaving home a chicken farm."

Claire Rochester—in a new lilac gown—displayed her "double voice" again. She seems to be a Victoria favorite. One of her numbers, "Virginia," has a typical tin pan-alleyism in the refrain—

"Virginia,
I love the loveliness that's in yuh."

Al. Shean and Charles Warren dusted the cobwebs off the property bull of "Quo Vadis Upside Down" and revived that old burlesque turn at the Victoria. Shean is a Dutch comedian with the regulation comedy chin whiskers, while Warren plays a sombre deep-voiced tragedian. They don comic Roman togas and the lines run along this groove—

"Quo Vadis."
"Vat iss?"

"THE PEKIN MYSTERIES."
Han Ping Chien and His Company Are at the Prospect This Week.

NAZIMOVA WILL REMAIN IN VARIETY; GRACE LA RUE'S POPULARITY

George Tyler Looking for Vaudeville Material in Europe—John McCormick's Two-a-Day Offers

BY WALTER J. KINGSLEY.

NAZIMOVA will remain in vaudeville for the remainder of this season and well into next. Her new play will be by Tagore, the Hindu poet, who was awarded a Nobel prize. Nazimova desires a poetic play and believes that Tagore is the genius who is destined to write the great drama of her career. It has been suggested to her that she do Shelley's immortal "Cenci," but she prefers Tagore.

One of our handsomest and youngest producers, recently widowed, will have an interesting breach of promise case on his hands in the near future. The poor, but proud young actress makes no bones about announcing her intentions and shows letters that reveal much talk of "our marriage."

Richard Bennett has abandoned his vaudeville ventures. He didn't like the company Paul Armstrong provided for his support and stopped rehearsals. Bennett would have been a genuine accession to vaudeville, and we are sorry that he isn't going to be one of us. However, "Damaged Goods" is breaking records in Keith stock and, for that, we can thank Mr. Bennett, who had the dauntless courage to first do the piece in this country, for which he should be canonized by the Theatrical College of Cardinals.

A great master of English undefiled, a sturdy critic of the drama for two generations and a man who was the familiar companion and friend of the great men and women of the stage for sixty years, will celebrate his eightieth birthday in June next, and already there is on foot a quiet movement to give him a monster benefit. This man is very old and very poor. The reward of his laborious days as a writer on the stage was a business office policy that forced his resignation. He was out of touch with the time and, like all who grow old in dependence upon daily work for daily bread, was himself living a tragedy more terrible than that of Lear. It behooves managers, producers, actors, and playwrights to forget their petty grievances, where any exist, and come together this Spring in honor of the aged critic. The men of the theater are too big and generous to harbor any feeling against an old man whose critical craft went down with its battle flag flying at the peak.

Mary Garden will appear at the Palace Theater after her present European trip. Calvé will sing in vaudeville, but at present refuses to accept an engagement in New York. Carolina White, who made a genuine success at the Palace last week, will continue in the two-a-day. In Chicago, Boston, and Philadelphia she is a popular idol, and the United Booking Offices have received numerous requests for her appearance in those cities.

While George Tyler is in Europe he will look for fresh vaudeville material, as well as for new plays. At present many European stars are idle, and to some of these Mr. Tyler will suggest a debut in vaudeville in New York. Ida Rubinstein in particular he will bid for.

Grace La Rue continues to score hit after hit in Keith vaudeville. This week at the Alhambra she is delighting capacity houses.

Vera Maxwell and John Jarrott are doing exceedingly well as a dancing team. Joan Sawyer is headed for the Coast on a long tour. It is likely that she will dance in San Francisco during the fair. One restaurant and cabaret resort has offered her one-half the profits to appear there exclusively, and she will probably accept. Edward Everett Pidgeon will continue as her alert and aggressive personal representative.

Margaret Wycherly has been asked to present a dramatic sketch in vaudeville. Miss Wycherly is one of the finest artistes on the American stage, and the vaudeville powers feel certain that with a good sketch her success would be tremendous, inasmuch as distinction and class count for something these days. Nazimova's overwhelming hit in "War Brides" proves that vaudeville will support the absolute best devotedly.

John McCormick, the Irish tenor, is being fished for by vaudeville, but he is wary, inasmuch as his present income is so large and so reliable that he is quite willing to stick to his own pet public. However, he would be a treasure trove for the two-a-day could he be booked.

A Coquelin will be seen at the Palace before many months have past. Further details are being kept secret at present, but a distinguished engagement is being arranged.

"COME BACK" FOR TAYLOR GRANVILLE, LOIS EWELL TO SING IN VARIETIES

Eva Tanguay Rests This Week—Louise Galloway Has New Sketch, "Little Lavender"

Eva Tanguay was forced to cancel the present week at the Colonial. A severe cold almost prevented her from completing last week at the Prospect. Orville Harrold succeeded Miss Tanguay in the bill.

Tommy Gray is to furnish Taylor Granville with a successor to "The System." The sketch will be called "The Come Back," and will be in four scenes, requiring a cast of seventeen. It will go into rehearsal next week.

Edgar Allan Woolf has written a new sketch, "Little Lavender," for Louise Galloway. Miss Galloway will close in Mr. Woolf's playlet, "Little Mother," in three weeks and immediately start rehearsals in the new sketch.

Lois Ewell, the prima donna late of the Century Opera company, has given Alf T. Wilton the authority to present the name for vaudeville. Miss Corinne Wolverstein will be Miss Ewell's accompanist for her variety tour.

Jack Singer is to produce a musical skit, "Safety First," with Sophye Barnard and Lou Anger featured. "Safety First" is the work of Tommy Gray and will have a cast of sixteen.

The team of James B. Morton and Ralph Austin will dissolve after Saturday's performance at Keith's in Providence, and Mr. Morton will again become the partner of Frank P. Moore. Morton and Moore appeared together in "The Merry Whirl," "The Tik Tok Man of Oz," and in vaudeville. Alf T. Wilton will be their representative.

Maude Muller and Ed Stanley, recently at the Palace, opened a tour of the New York Keith houses at the Prospect on Monday.

Mrs. Leslie Carter opens in her condensed version of "Zaza" at the Orpheum on Monday. She will bring the offering to the Colonial on March 1.

Gertrude Hoffman brings her new revue to the Colonial on March 29.

The Colonial will have a jubilee bill next week, with Grace La Rue and Henrietta Crosman.

Han Ping Chien and his troupe are being well received in their offering, "The Pekin Mysteries." The Oriental dexterity—in magic and acrobatics—has plenty of Occidental appeal.

Ina Claire is again booked by M. S. Bentham.

Nan Halperin is playing Keith's in Washington this week. She plans to rest next week—her first vacation since her Eastern debut some weeks ago. With Evelyn Nesbit headlined, Miss Halperin has feature billing as an "added attraction." She's fast climbing to the position of starliner. We predict that, before a year passes, Miss Halperin returns to the Palace as a headliner.

Lopez Haskell—no issue of THE MIRROR would be complete without mentioning him—has billed Tommy Gray's travesty, "Uncle Tomaschefsky's Cabin," at the Victoria this week, thusly—

"See the Fields of Parodies. See the Hebrew Pickaninnies. See Little Eva going to Arverne. See Simon Levy Beat Poor Old Tomashefsky. See Topsy Adle and Mark Stein, the lawyer. See Rebecca Crossing the Ice."

Gerald Griffin writes to THE MIRROR from Swansea, England. He has been very well received on his latest tour of the British halls. "Tell your readers," Mr. Griffin modestly says, "I am still the best in England, and like being so."

Irene Franklin returns to Broadway at the Victoria next week. The following week Evelyn Nesbit will be seen there, her first appearance at that house since she made her vaudeville debut on the Hammerstein stage.

Fannie Brice dropped out of the Palace bill last week after a few performances, also due to a cold. Claire Rochester came over from the Victoria to fill the gap in the programme.

Violet Dale appeared in a new single at the Fifth Avenue Theater the last half of last week.

Willard Mack's latest playlet, "Be Game," was seen at Proctor's Twenty-third Street Theater the first half of last week, presented by Isabell Fletcher, Charles D. Ayres and company. "Be Game" tells a story of the Northwest, "the Perce River country."

Tommy Gray is writing a new routine for Stuart Barnes.

Nella Webb withdrew from the Colonial bill last week on Thursday.

Sam Mann has been routed in his new playlet, "Lots and Lots of It." He opened at the Orpheum in Montreal on Monday, booked by Alf T. Wilton.

Dave Genaro, formerly of Genaro and Bailey, and Frank Crumit have formed a partnership for vaudeville, and they will appear under the direction of Alf T. Wilton in a skit, "The Italian and the Salesman," by James Madison.

Mildred Blanchard is convalescing.

James Madison is writing new material for Al. Jolson.

Sam Barton, the tramp comedian, sails on the steamship *Megantic* on Feb. 17, to open in Liverpool on March 1.

The Vaudeville Comedy Club benefit, given at the Astor Theater last Sunday evening, was a success from an entertainment and financial viewpoint. The receipts were $1,860, the house being sold out. The programme was a notable one.

Nora Bayes began an action for a divorce against Harry Prince, known on the stage as Harry Clarke, in the Supreme Court last Thursday. The complaint of Miss Bayes, who calls herself Eleanor K. Prince, alleges a statutory offense, which Prince denies. The papers are sealed.

IN OTHER HOUSES

Not since the opening of the Prospect Theater, Brooklyn, has this house held such large crowds as were attracted last week during the engagement of the "cyclonic star," Eva Tanguay. It was a Tanguay audience, and they enjoyed every minute of her efforts to please them.

The rest of the bill included Frederick Hawley and company, John and Mae Burke, Paul Conchas, Glen Ellison, Burns and Lynn, Ford and Hewitt, and Rose Valerie Sextette.

Ina Claire was on the Orpheum bill, in the spot left vacant by Richard Bennett. Orville Harrold was another feature.

The most interesting moments in the Bushwick bill were provided by Nan Halperin. She had just returned from two weeks out of town—in Buffalo and Toronto.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADAIR and Gaylord: Prospect, B'klyn, 15-20.
ADELAIDE and Hughes: Keith's, Toledo; Hipp., Cleveland, 15-20; Keith's, Louisville, 22-27.
ADLER and Arline: Orph., Birmingham; Keith's, Phila., 15-20; Colonial, Erie, 22-27.
AGOUST Family: Orph., Jacksonville, 15-20; Bijou, Savannah, 22-24; Victoria, Charleston, 25-27.
AHEARN, Charles, Troupe: Palace, Chgo.; Columbia, St. Louis, 14-20.
ALDRICH, Mme.: Maj., Milwaukee; Columbia, St. Louis, 14-20.
ALEXANDER and Scott: Orph., Birmingham, 15-20; Forsythe, Atlanta, 22-27.
ALEXANDER Brothers: Orph., Lincoln.
ALEXANDER Kids: Columbia, St. Louis; Maj., Milwaukee, 14-20; Keith's, Toledo, 22-27.
ALICE, Lady, Pets: Colonial, Erie, Pa., 22-27.
AMARANTHS, Four: Columbia, St. Louis; Maj., Milwaukee, 14-20.
AMERICAN Dancers, Six: Orph., Memphis; Orph., New Orleans, 14-20.
ANNAPOLIS Five Boys: Keith's, Phila.; Hipp., Cleveland, 15-20; Temple, Detroit, 22-27.
ANTHONY and Mack: Columbia, Grand Rapids; Keith's, Toledo, 15-20; Keith's, Ft. Wayne, 22-27.
ARDATH, Fred J., Co.: Keith's, Boston.
ARMENTO, Angelo, Trio: Keith's, Phila.
ARNAUT Brothers: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Birmingham, 15-20; Forsythe, Atlanta, 22-27.
ASAHI Troupe: Orph., Omaha, 14-20.
ASTAIR, Fred and Adele: Prospect, B'klyn.
"AT the Wayside Inn": Orph., Jacksonville; Orph., Birmingham, 15-20.
"AURORA of Light": Orph., B'klyn; Bushwick, B'klyn, 15-20; Prospect, B'klyn, 22-27.
AUSTRALIAN Woodchoppers: Keith's, Louisville; Keith's, Indianapolis, 15-20; Keith's, Wash., 22-27.
BAGONGHI Riding Act: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Forsythe, Atlanta, 15-20; Orph., Birmingham, 22-27.
BAKER, Belle: Keith's, Louisville; Grand, Pittsburgh, 22-27.
BALL, Foster and West: Dominion, Ottawa, Can.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
BALL, Ernest: Temple, Rochester.
BALLO, Ray, Eleanor: Orph., Frisco; Orph., Oakland, 14-20.
BAPTISTE and Franconi: Keith's, Prov., 15-20.
BARABAN and Grohs: Orph., Sioux City; Orph., Winnipeg, 14-20.
BARNES and Crawford: Orph., New Orleans.
BARNES, Stewart: Orph., B'klyn; Colonial, N.Y.C., 15-20; Royal, N.Y.C., 22-27.
BARRY, Mr. and Mrs. J.: Orph., Los Angeles.
BARRY, Tom, Co.: Orph., B'klyn.
BAYHLE, Ralph, Co.: Orph., Tampa.
"BEAUTIES, The": Orph., Birmingham.
BENDIX Players: Columbia, St. Louis; Orph., Memphis, 14-20.
BERESFORD, Harry, Co.: Keith's, Prov.; Keith's, Phila., 15-20; Poli's, Scranton, 22-27.
BERGEN, Alfred: Orph., Denver; Orph., Lincoln, 14-20.
BERGERE, Valerie, Co.: Orph., Seattle; Orph., Portland, 14-20.
BERKO, Sieby: Maryland, Balto., 15-20.
BERRA, Mabel: Orph., B'klyn, 15-20.
BERRENS, The: Poli's, Scranton; Keith's, Phila., 15-20; Temple, Detroit, 22-27.
BERTSH: Orph., Seattle, 14-20.
BICKEL and Watson: Temple, Rochester; Keith's, Phila., 22-27.
BIG City Four: Orph., Winnipeg; Orph., Seattle, 21-27; Orph., Portland, 28-March 6.
BLONDY'S, Three: Orph., Memphis, 14-20.
BOEKER'S Arabs: Bushwick, B'klyn, 22-27.
BOGANNY'S, Jos., Troupe: Hipp., Cleveland, 22-27.
BOLAND and Holt: Hipp., Cleveland; Keith's, Cinti., 15-20; Keith's, Indianapolis, 22-27.
BONITA: Orph., Duluth; Orph., Winnipeg, 14-20.
BOWERS, Fred, Co.: Orph., Los Angeles, 7-20.
BOWERS, Walter and Crooker: Orph., Kansas City; Orph., Sioux City, 14-20.
BRABAZAN and Lowther: Orph., Winnipeg, 14-20.
BRACKS, Seven: Keith's, Wash., 15-20; Prospect, B'klyn, 22-27.
BRADLEY and Norris: Keith's, Boston, 15-20.
BRENNE, Harry: Keith's, Boston, 15-20.
BRICE, Fannie: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
"BRIDE Shop": Orph., Lincoln; Orph., Sioux City, 14-20.
BRICKBANK, Harrison, Co.: Orph., Des Moines, 14-20.
BRONSON and Baldwin: Maryland, Balto.
BROOKS and Bowen: Maj., Chgo.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
BROOKS, Alan, Co.: Orph., Sioux City; Orph., Kansas City, 14-20; Orph., Omaha, 21-27.
BROWN and Brown: Wilkes-Barre.
BROWN and Rochelle: Orph., Denver; Orph., Lincoln, 14-20.
BROWN, Fletcher, Trio: Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
BROWN, George, Co.: Hudson, Union Hill, N. J., 15-20.
BRUCH, Fritz and Lucy: Shea's, Toronto; Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
BRUNNEL Sisters: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
BUZZER Brothers: Keith's, Prov., 15-20.
BURKE, John and Mae: Bushwick, B'klyn.
BURNS and Fulton: Keith's, Louisville, 15-20.
BURNS and Kissen: Poli's, Worcester.
BURNS, Kilmer and Grady: Colonial, Erie, Pa.
BURR and Hope: Temple, Rochester; Keith's, Prov., 15-20; Keith's, Boston, 22-27.
CALVERT, Catherine, Co.: Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
CAMERON and O'Connor: Forsythe, Atlanta; Orph., Birmingham.
CAMERON Sisters: Keith's, Cinti.; Grand, Pittsburgh, 15-20; Hipp., Cleveland, 22-27.
CANSINOS, The: Orph., Montreal, 15-20.
CANTOR and Lee: Fort Wayne; Keith's, Cinti., 22-27.
CANTWELL and Walker: Orph., Los Angeles.
CARDO and Noll: Poli's, Scranton.
CAREW and Drake: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
CARLETONS, Two: Orph., Sioux City, 14-20.
CARMEN Mars, Trio: Columbia, Grand Rapids.
CARTER, Mrs. Leslie: Keith's, Boston; Orph., B'klyn, 15-20; Keith's, Phila., 22-27.
CARTMELL and Harris: Orph., Kansas City.
CARUS, Emma and Randall: Orph., Harrisburg; Grand, Pittsburgh, 15-20.
CASTILLIANS, The: Keith's, Indianapolis, 22-27.
CAUPOLICAN, Chief: Palace, Chgo., 7-20.
CERVO: Orph., Seattle, 14-20.
CHANDLER, Anna: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.
CHING Ling Foo: Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
CHIP and Marble: Grand, Pittsburgh; Keith's, Cinti., 15-20.
CLAIRE, Ina: Palace, N.Y.C.; Maryland, Balto., 15-20.
CLARMONT Brothers: Shea's, Buffalo; Shea's, Toronto, 15-20.
CLARK and Verdi: Maryland, Balto.; Colonial, Erie, 15-20; Orph., Montreal, 22-27.
CLAUDIUS and Scarlet: Orph., Montreal; Orph., B'klyn, 22-27.
CLAYTON, Bessie, Co.: Keith's, Cinti.; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
CLAYTON, Una, Co.: Palace, Chgo.
CLIFF, Laddie; Orph., Sioux City; Orph., Minneapolis, 14-20.
COLLINS, Lottie: Keith's, Columbus; Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
COLLINS, Milt: Orph., Frisco; Orph., Oakland, 14-20.
COLONIAL Belles, Seven: Orph., Des Moines; Orph., St. Paul, 14-20.
COLONIAL Days: Prospect, B'klyn; Maryland, Balto., 22-27.
COMFORT and King: Palace, Springfield; Keith's, Boston, 15-20.
CONCHAS, Pani: Bushwick, B'klyn; Keith's, Boston, 15-20; Temple, Detroit, 22-27.
CONDON, Eva, and Jack Derocest: Bushwick, B'klyn.
CONLIN, Ray: Prospect, B'klyn, 15-20.
CONNELLI, Bessie, Co.: Colonial, N.Y.C.; Garrick, Wilmington, 15-20; Orph., Montreal, 22-27.
CONNELLY and Welarich: Hipp., Cleveland; Keith's, Columbus, 15-20; Keith's, Cinti., 22-27.
CONROY and Morels: Palace, Fort Wayne, 15-20.
COOPER and Smith: Shea's, Toronto.
COOPER, Joe and Lew: Colonial, N.Y.C., 15-20; Alhambra, N.Y.C., 22-27.
CORELLI and Gillette: Forsythe, Atlanta, 22-27.
CORRADINI'S Animals: Palace, N.Y.C.
CORRIGAN, Emmett, Co.: Columbia, St. Louis, 14-20.
CRESSY and Dayne: Orph., Seattle, 14-20.
CROMAN, Henrietta: Colonial, N.Y.C., 15-20; Royal, N.Y.C., 22-27.
Cuban Wellington, and Lois Josephine: Orph., Los Angeles, 7-20.
CUNNINGHAM and Marion: Empress, St. Louis, 8-10; Hipp., Terre Haute, Ind., 11-14; New Grand, Evansville, 15-21; Orph., Champaign, Ill., 22-24; Wilson, Chgo., 25-27.
DAVIES, Reine: Victoria, N.Y.C.
DAVIS Family: Keith's, Columbus; Hipp., Cleveland, 15-20; Grand, Syracuse, 22-27.
DAVIS, Josephine: Keith's, Boston; Poli's, Scranton, 22-27.
DAVIS, Reine, Co.: Victoria, N.Y.C.
DAY at the Circus: Poli's, Hartford; Worcester, 22-27.
DE BELOS Trio: Poli's, Hartford; Poli's, New Haven, 22-24; Palace, Springfield, 25-27.
DE HARN, Mr. and Mrs.: Maryland, Balto.; Maj., Chgo., 14-20.
DE MAR, Grace: Columbia, Grand Rapids, 20.
DE MERRIS, Henriette; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Orph., Birmingham, 15-20; Forsythe, Atlanta, 22-27.
DIKA, Juliet; Poli's, Hartford.
DILLON-Shallard Trio: Fort Wayne.
DINEHART, Allan, Co.: Forsythe, Atlanta; Orph., Birmingham, 15-20; Prospect, B'klyn, 22-27.
DIVINOFF, Ida: Maj., Chgo.
DOCKSTADER, Lew: Hipp., Cleveland, 22-27.
DONNELLY, Albert: Victoria, N.Y.C.
DOOLEY and Evelyn: Orph., Winnipeg.
DOOLEY and Rugel: Dominion, Ottawa, 22-27.
DOOLEY, Jed and Ethel: Palace, Chgo., 14-20.
DOOLEY, Ray, Trio: Poli's, Scranton; Colonial, Erie, Pa., 15-20.
DORIO, Mlle., and Dogs: Shea's, Toronto; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
DORR, Marie: Dominion, Ottawa; Grand, Pittsburgh, 15-20.
DUFFETT, Bruce, Co.: Grand, Syracuse; Dominion, Ottawa, Can., 22-27.
DUFFY and Lorenzo: Palace, Chgo.
DUNBAR'S Bell Ringers: Keith's, Toledo; Columbia, Grand Rapids, 15-20.
DUNEDIN Duo: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20; Lyric, Tampa, 22-27.
DUNEDIN, Queenie: Poli's, Hartford; Worcester, 22-27.
EASTMAN and Moore: Orph., Jacksonville; Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
"EDGE of the World": Orph., Portland.
EDWARDS, Gus, Co.: Bushwick, B'klyn.
ELS and French: Victory, Stockton, 10, 11; Yosemite,

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THE STILLINGS

IN BANJOLAND

HAMMERSTEIN'S LAST WEEK (Feb. 1)

Direction, JENIE JACOBS

San Jose, 12, 13; Orph., Los Angeles, 14-20.
ELDRID, Gordon, Co.: Temple, Rochester, 16-20.
ELINORE and Williams: Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
ELIZABETH, Mary: Orph., Winnipeg, 14-20.
ELLEN, Mary: Keith's, Prov.
ELOPING: Bushwick, B'klyn, 15-20.
EL RAY Sisters: Orph., Memphis; Orph., New Orleans, 14-20.
ENGLISH, Dainty Trio: Orph., Minneapolis, 14-20.
ERNIE and Ernie: Orph., Portland, Ore.
ERROL, Bert: Palace, Chgo., 14-20.
EVANS, Charles, Co.: Columbia, Grand Rapids.
EXPOSITION Four: Orph., Birmingham; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
FARBER Girls: Keith's, Louisville; Orph., Montreal, 22-27.
FARRELL, Taylor: Keith's, Fort Wayne.
FAY, Eva: Prospect, B'klyn, 15-20.
FELIX and Barry Girls: Orph., Montreal; Victoria, N.Y.C., 22-27.
FENTON, Marie: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20; Orph., Jacksonville, 22-27.
FIELDS and Lewis: Keith's, Indianapolis; Grand, Syracuse, 22-27.
FIELDS, Sallie: Royal, N.Y.C.
FIELDS, W. C.: Keith's, Toledo; Palace, Chgo., 14-20.
FISHER and Green: Victoria, N.Y.C.; Alhambra, N.Y.C., 22-27.
FITZGIBBON, Bert: Orph., Harrisburg.
FITZGIBBONS, Marie: Orph., Frisco, 14-20.
FITZSIMMONS and Cameron: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20.
FLANAGAN and Edwards: Maryland, Balto.; Keith's, Wash., 15-20; Alhambra, N.Y.C., 22-27.
FOGARTY, Frank: Maryland, Balto.; Prospect, B'klyn, 15-20; Alhambra, N.Y.C., 22-27.
FORD and Hewitt: Keith's, Wash., 22-27.
FORD and Truly: Orph., Montreal; Colonial, Erie, Pa., 15-20.
FOY, Eddie, Co.: Keith's, Columbus; Keith's, Louisville, 15-20; Keith's, Indianapolis, 22-27.
FRANCIS and Ross: Poli's, Scranton.
FRANKLYN, Irene, and Bert Green: Victoria, N.Y.C., 15-20; Keith's, Prov., 22-27.
FRED and Albert: Alhambra, N.Y.C.
FRIDKOWSKI Troupe: Grand, Syracuse; Keith's, Toledo, 15-20; Keith's, Columbus, 22-27.
FRIGANZA, Trixie: Maryland, Balto.; Keith's, Phila., 15-20; Keith's, Wash., 22-27.
GARDINER Trio: Keith's, Boston; Orph., B'klyn, 15-20; Royal, N.Y.C., 22-27.
GARDNER, Jack, Co.: Orph., Oakland; Orph., Los Angeles, 14-20.
GASCOIGNE, Cleo: Orph., New Orleans; Maryland, Balto., 22-27.
GAUDSMITHS, The: Orph., Jacksonville; Forsythe, Atlanta, 15-20; Orph., Birmingham, 22-27.
GAUTIER'S Toy Shop: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
GEORGE, Edwin: Keith's, Indianapolis; Grand, Pittsburgh, 15-20; Keith's, Cinti., 22-27.
GERE and Delaney: Keith's, Ft. Wayne, 22-27.
GILFOIL, Harry: Orph., St. Paul.
GILLEN, Tom: Grand, Syracuse, 22-27.
GILLETTE, Lucy: Temple, Rochester; Keith's, Phila., 15-20; Victoria, N.Y.C., 22-27.
GILLINGWATER, Claude, Co.: Orph., Memphis; Orph., New Orleans, 14-20.
GILMORE, Frank, Co.: Maryland, Balto.
"GIRL from Milwaukee": Orph., Winnipeg.
GIRELLE and Rose: Forsythe, Atlanta, 15-20.
GLADIATORS, The: Dominion, Ottawa, Can.
GOLDEN, Claude: Maj., Milwaukee.
GORDON, Eldrid, Co.: Temple, Detroit.
GORDON, John B., Co.: Shea's, Toronto; Maj., Chgo., 14-20.
GORDON, Kitty, Co.: Temple, Detroit; Temple, Rochester, 15-20; Shea's, Buffalo, 22-27.
GORDON, Robbie: Orph., B'klyn, 22-27.
GRAHAM and Randall: Orph., Vancouver.
GRANVILLE, Bernard: Victoria, N.Y.C., 8-20.
GRAPEWIN, Charles, Co.: Orph., Frisco, 7-20.
GRAZERS, The: Dominion, Ottawa, Can.
"GREEN Beetle, The": Orph., St. Paul, 14-20.
GREEN, Ethel: Keith's, Cinti.; Grand, Syracuse, 15-20; Columbia, Grand Rapids, 22-27.
GROVER and Richards: Orph., Minneapolis; Orph., Sioux City, 14-20.
HARER, Eleanor: Orph., 'Frisco, 14-20.
HALL and Francis: Orph., Salt Lake City; Orph., Denver, 14-20.
HALLOWAYS, Four: Shea's, Buffalo, 15-20.
HALPERIN, Nan: Keith's, Wash.
HANLON and Clifton: Poli's, Bridgeport.
HANLON Brothers: Colonial, Erie, Pa.; Keith's, Indianapolis, 22-27.
HANNEMAN, Elsie: Victoria, N.Y.C., 22-27.
HARRIS and Manion: Keith's, Toledo, 22-27.
HAVEMAN'S Novelty: Keith's, Cinti.; Keith's, Columbus, 15-20; Hipp., Cleveland, 22-27.
HAVILAND and Thornton: Orph., 'Frisco; Orph., Oakland, 14-20.
HAWKINS, Lew: Orph., Duluth; Orph., Sioux City, 14-20.
HAWLEY, R. F., Co.: Grand, Pittsburgh.
HAWTHORNE and Ingalls: Hipp., Cleveland, 22-27.
HAYES and Alpoint: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.
HAYES and Thatcher: Poli's, Hartford.
HAYES, Brent: Orph., 'Frisco, 14-20.
HAYWARD-Stafford Co.: Maj., Houston; Maj., San Antonio, 14-20; Maj., Little Rock, Ark., 21-27.
HEATHER, Josie, Co.: Orph., B'klyn, 15-20.
HENNINGS, John and Winnie: Royal, N.Y.C.; Bushwick, B'klyn, 15-20; Keith's, Boston, 22-27.
HENRYS, Flying: Hipp., Cleveland; Keith's, Toledo, 15-20.
HERBERT, Hugh, Co.: Orph., Portland, Ore.
HERLEIN, Lillian: Grand, Syracuse, 22-27.
HICKEY Brothers: Maryland, Balto.
HIGGINS, John: Palace, Chgo.
HINES and Fox: Columbia, St. Louis; Orph., Memphis, 14-20.
HODGE, Robert H., Co.: Victoria, Charleston, 15-17; Bijou, Savannah, 18-20.
HOEY and Lee: Prospect, B'klyn; Victoria, N.Y.C., 15-20.
HOFFMAN, Gertrude, Co.: Hipp., Cleveland; Keith's, Indianapolis, 15-20; Keith's, Cinti., 22-27.
HOLMES and Buchanan: Royal, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
HOLMES, Harry, Co.: Shea's, Buffalo; Shea's, Toronto, 15-20.
HOLT, Alf: Grand, Syracuse; Keith's, Toledo, 15-20; Keith's, Ft. Wayne, 22-27.
HOPKINS Sisters: Keith's, Phila.
HORLICK Troupe: Orph., 'Frisco, 7-20.
HOUDINI, Harry: Grand, Syracuse.
HOWARD and McCane: Orph., Winnipeg.
HOWARD and Syman: Orph., Montreal.
HOWARD, Charles, Co.: Orph., Des Moines; Orph., Kansas City, 14-20.
HUGHES, Mrs. Gene, Co.: Keith's, Phila.; Keith's, Prov., 22-27.
HUNTING and Francis: Orph., St. Paul, 14-20.
HUNTING, Lee and Mollie: Alhambra, N.Y.C.
HURST, Brandon, Co.: Keith's, Boston; Royal, N.Y.C., 15-20; Alhambra, N.Y.C., 22-27.
HUSSARS, Nine White: Orph., Salt Lake City; Orph., Denver, 14-20.
HUSSEY, James, and Jack Boyle: Orph., Portland, Ore.
HYAMS and McIntyre: Orph., St. Paul; Orph., Minneapolis, 14-20.
HYGI, Leona: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
HYMACK: Keith's, Cinti.; Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
HYMER, John, Co.: Victoria, N.Y.C., 22-27.
IDEAL, Orph., Denver.
IMHOFF, Conn and Corinne: Orph., Denver.
INGE, Clara: Orph., Kansas City; Orph., Sioux City, 14-20.
IRVING and Dode: Hudson, Union Hill, N. J., 15-20.
IRWIN, Flo: Prospect, B'klyn; Colonial, N.Y.C., 15-20; Royal, N.Y.C., 22-27.
ISHIKAWA Japs: Orph., Harrisburg, Pa., 15-20.
JARROTT, John, and Vera Maxwell: Orph., B'klyn.
JARROW: Orph., Memphis, 14-20.
JEFFERSON, Joseph, Co.: Maj., Chgo.; Columbia, St. Louis, 14-20.
JOHNS, Three: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
JOHNSTON, Chester, Co.: Grand, Syracuse, 22-27.
JOHNSTON, Johnny, Co.: Orph., Kansas City; Maj., Chgo., 14-20.
JOSEFFI, Mme.: Orph., Oakland.
JORN, Carl: Maj., Chgo.; Maj., Milwaukee, 14-20.
JULIET: Bushwick, B'klyn, 15-20.
KAJIYAMA: Colonial, N.Y.C.
KAUFMAN Brothers: Keith's, Cinti., 15-20.
KAUFMAN, Minnie: Orph., Salt Lake City; Orph., Denver, 14-20.
KEANE and Windsor: Royal, N.Y.C.; Keith's, Wash., 15-20.
KEENAN, Frank: Maj., Milwaukee.
KELLY, Walter, Co.: Keith's, Prov.; Orph., B'klyn, 15-20.
KELLY, William J.: Bushwick, B'klyn.
KELSO, Mr. and Mrs. J., Columbia, Grand Rapids, 22-27.
KENNEDY, Jack, Co.: Keith's, Boston, 22-27.
KERNELL'S Pigs: Victoria, N.Y.C., 22-27.
KERVILLE Family: Orph., Kansas City; Orph., Minneapolis, 14-20.
KIMBERLY and Mohr: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20; Bijou, Savannah, 22-24; Victoria, Charleston, 25-27.
KINGSTON and Ebner: Orph., Winnipeg.
KIRK and Fogarty: Grand, Syracuse.
KIRK, Hazel, Trio: Victoria, N.Y.C., 15-20.
KLEIN, Musical: Poli's, Bridgeport.
KOLB and Harland: Orph., Lincoln; Orph., Kansas City, 14-20.
KORNAU, Fred: Orph., Birmingham; Forsythe, Atlanta, 15-20; Orph., Jacksonville, 22-27.
KRAMER and Morton: Palace, N.Y.C.
KRAMERS, The: Orph., Harrisburg, Pa.
KREMKA Brothers: Keith's, Indianapolis; Keith's, Louisville, 15-20; Grand, Pittsburgh, 22-27.
KREMOLINA and Darras Brothers: Orph., Kansas City; Orph., Omaha, 14-20.
KRONOLD, Hans: Orph., New Orleans.
KURTIS'S Roosters: Keith's, Boston.
LA FRANCE and Bruce: Orph., Salt Lake City; Orph., Denver, 14-20.
LAI Mon Kim: Forsythe, Atlanta; Keith's, Columbus, 15-20.
LAMBERTI: Orph., Duluth; Orph., Winnipeg, 14-20.
LA MILO: Keith's, Indianapolis; Keith's, Cinti., 15-20; Grand, Pittsburgh, 22-27.
LAMONT'S Birds: Poli's, Hartford.
LANGTON, Lucier, Co.: Orph., Birmingham.
LANGDONS, The: Keith's, Indianapolis; Hipp., Cleveland, 15-20; Orph., Birmingham, 22-27.
LA ROCCA, Roxy: Colonial, N.Y.C.
LA RUE, Grace: Alhambra, N.Y.C.; Bushwick, B'klyn, 22-27.
LASKY'S Act: Keith's, Indianapolis, 15-20.
LA TOSCA: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
LAVARES, Darling: Keith's, Prov.
LAVINE and Inman: Poli's, Hartford.
"LAWN Party": Maryland, Balto.
LAWRENCE and Hurlfalls: Orph., Des Moines; Orph., St. Paul, 14-20.
LA EAR and Dale: Orph., Birmingham, 22-27.
LE FLEUR, James: Keith's, Prov., 22-27.
LE GROHS, Temple, Detroit; Temple, Rochester, 15-20; Poli's, Bridgeport, 22-27.
LE HORN and Dupree: Temple, Rochester; Grand, Syracuse, 15-20.
LEIGH, Green, Trio: Colonial, N.Y.C.
LEIGHTONS, Three: Shea's, Toronto, 15-20.
LELAND, The: Orph., Montreal, Can., 15-21.
LEON, Cecil, Co.: Orph., B'klyn; Colonial, N.Y.C., 15-20; Royal, N.Y.C., 22-27.
LEONARD and Russell: Royal, N.Y.C.; Maryland, Balto., 22-27.
LESLIE, Bert, Co.: Keith's, Indianapolis; Hipp., Cleveland, 15-20; Grand, Pittsburgh, 22-27.
LEVERING Co.: Orph., Harrisburg, 8-10.
LEWIS and Russell: Orph., Omaha.
LEWIS, Henry: Prospect, B'klyn; Royal, N.Y.C., 15-20; Victoria, N.Y.C., 22-27.
LITTLEFIELD, Marion, Co.: Keith's, Washington; Orph., B'klyn, 15-20; Alhambra, N.Y.C., 22-27.
LINTON and Lawrence: Hipp., Cleveland, 15-20.
LLOYD, Alice: Orph., Salt Lake City, 14-20.
LLOYD, Rose: Shea's, Buffalo; Shea's, Toronto, 15-20.
LO, Maria: Orph., Seattle, 14-20.
LOHSE and Sterling: Grand, Pittsburgh; Columbia, Grand Rapids, 15-20; Temple, Detroit, 22-27.
LONDON, Louis: Orph., Oakland; Orph., 'Frisco, 14-20.
"LONESOME Ladies": Alhambra, N.Y.C.
LORETTA Twins: Columbia, Grand Rapids; Shea's, Buffalo, 22-27.
LORRAINE and Burke: Victoria, N.Y.C., 15-20.
LORRAINE and Dodler: Columbia, Grand Rapids, 22-27.
LOUGHLIN'S Dogs: Orph., Seattle; Orph., Portland, 14-20.
LOYAL'S Animals: Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
LUCILLE and Mlle. Cookie: Orph., B'klyn; Alhambra, N.Y.C., 15-20; Orph., B'klyn, 22-27.
LUKENS, Four: Orph., Montreal, Can.
LYDELL, Rogers, Lydell: Orph., Des Moines.
LYNCH and Zeller: Keith's, Prov., 22-27.
LYONS and Yosco: Keith's, Phila., 22-27.
LYRES, Three: Bijou, Savannah, 8-10; Orph., Harrisburg, 22-27.
LYTELL, William, Co.; Poli's, Worcester; Poli's, Bridgeport, 15-20.
LYTTON, Le Roy, Co.: Royal, N.Y.C., 15-20.
MA BELLE and Ballet: Orph., Seattle; Orph., Portland, 14-20.
MacFARLANE, George: Shea's, Buffalo, 15-20.
McGINN, Francis: Dominion, Ottawa, 15-20.
MACK and Orth: Bushwick, B'klyn, 15-20; Royal, N.Y.C., 22-27.
MACK and Vincent: Orph., Harrisburg.
MACK and Walker: Orph., Memphis; Orph., New Orleans, 14-20.
MACK and Williams: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
MADDEN and Fitzpatrick: Shea's, Buffalo, 22-27.
MAGLEYS, The: Maj., Chgo., 14-20.
MAHONEY and Auborn: Keith's, Phila.
MANCHURIANS, The: Fort Wayne, 15-20.
MANN, Sam, Co.: Orph., Montreal; Shea's, Toronto, 15-20; Grand, Syracuse, 22-27.
MARANVILLE and Metlush: Orph., Birmingham, 15-20.
MARIE, Dainty: Columbia, St. Louis, 14-20.
MARKLEY, Frank: Columbia, Grand Rapids; Keith's, Columbus, 22-27.
MARLO and Duffy: Prospect, B'klyn.
MARTINS, Flying: Alhambra, N.Y.C., 22-27.
MARX Brothers Co.: Royal, N.Y.C.; Orph., Harrisburg, 15-20.
MARZELLA'S Birds: Victoria, N.Y.C.
MASON and Keeler: Orph., Omaha, 14-20.
MATTHEWS and Shayne Co.: Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
MAXINE Brothers and Bobby: Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Colonial, Norfolk, 15-20; Poli's, New Haven, 22-24; Palace, Springfield, 25-27.
MAYE and Addis: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
MAYO and Tully: Victoria, N.Y.C., 22-27.
McCLOUD and Carp: Keith's, Columbus; Victoria, Charleston, 15-17; Bijou, Savannah, 18-20; Orph., Jacksonville, 22-27.
McCONNELL and Simpson: Orph., Duluth, 14-20.
McCORMICK and Irving: Forsythe, Atlanta, 15-20; Orph., Birmingham, 22-27.
McCURDY, James Kyrie, Co.: Keith's, Columbus; Columbia, Grand Rapids, 15-20; Palace, Fort Wayne, Ind., 22-27.
McDERMOTT, Billy: Keith's, Wash.; Hudson, Union Hill, N. J., 15-20; Prospect, B'klyn, 22-27.
McFARLAND, George: Shea's, Toronto, 22-27.
McFAYDEN, Alexander: Orph., Portland.
McGINN, Frances, Co.: Orph., Montreal, Can.
McGREVEY, Mr. and Mrs. Jack: Keith's, Phila., 15-20; Poli's, Scranton, 22-27.
McKAY and Ardine: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Los Angeles, 14-20.
McRAE and Clegg: Orph., Los Angeles, 7-20.
McLEANS, Australian: Orph., Los Angeles.
McMAHON and Chappelle: Colonial, Norfolk, 11-13; Poli's, Scranton, 22-27.
McMAHON-Diamond Co.: Keith's, Boston, 15-20.
McMAHON'S Dogs: Orph., Memphis; Orph., New Orleans, 14-20.
MELVILLE and Higgins: Orph., Seattle, 14-20.
MELVINS, Three: Forsythe, Atlanta; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
MENDELSSOHN Four: Colonial, Erie, Pa., 15-20.
MERKEL, Bert: Orph., St. Paul.
METTLE Five: Keith's, Toledo; Palace, Chgo., 14-20.
MEYAKO'S Trio: Colonial, N.Y.C.; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20; Bijou, Savannah, 22-24.
MIGNON, La Petite: Prospect, B'klyn.
MIJARES: Orph., Seattle; Orph., Portland, 14-20.
MILES, Homer, Co.: Royal, N.Y.C.; Keith's, Wash., 15-20.
MILITARY Dancers, Six: Keith's, Boston, 22-27.
MILLER and Lyles: Keith's, Boston; Keith's, Prov., 22-27.
MILLER and Vincent: Columbia, St. Louis; Orph., Memphis, 15-20; Orph., New Orleans, 21-28.
MILLER, Rose: Colonial, Erie, Pa., 22-27.
MILLERS, Juggling: Hudson, Union Hill, N. J., 15-20.
MILLMAN, Bird: Dominion, Ottawa; Keith's, Louisville, 22-27.
MILTON and De Long Sisters: Shea's, Toronto.
MONKEY Circus: Orph., Lincoln; Orph., Kansas City, 14-20.
MONTGOMERY and Moore: Orph., Kansas City; Orph., Omaha, 14-20.
MONTGOMERY, Marshall: Keith's, Boston.
MOORE and Hager: Orph., Lincoln; Orph., St. Paul, 14-20.
MOORE and Young: Bushwick, B'klyn; Royal, N.Y.C., 15-20; Keith's, Phila., 22-27.
MOORE, J.: Poli's, Hartford, 22-27.
MORAN and Wiser: Orph., Birmingham; Forsythe, Atlanta, 15-20; Bushwick, B'klyn, 22-27.
MORTON and Austin: Keith's, Prov.
MORTON, Sam and Kitty: Orph., Seattle, 14-20.
MORTON, Ed.: Keith's, Prov., 15-20; Keith's, Phila., 22-27.
MOTORING: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
MULLANE, Frank: Keith's, Cinti.; Fort Wayne, 15-20; Columbus, Grand Rapids, 22-27.
MULLEN and Coogan: Maj., Chgo.; Columbia, St. Louis, 14-20.

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Mme. HENRIETTE DE SERRIS

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MULLER and Stanley: Prospect, B'klyn; Bushwick, B'klyn, 15-20; Alhambra, N. Y. C., 22-27.
MURRAY, Elizabeth: Palace, Chic.; Maj., Milwaukee, 14-20.
NAP, Little: Orph., Minneapolis, 14-20.
NARDINI, Grazia: Temple, Rochester, 15-20.
NASH, Julia, Co.: Colonial, Erie, 15-20.
NAZARRA, Nat, Co.: Keith's, Phila., 15-20; Keith's, Boston, 22-27.
NAZIMOVA, Mme., Co.: Palace, N. Y. C.; Orph., B'klyn, 22-27.
NELSON and Nelson: Keith's, Louisville; Keith's, Columbus, 15-20; Columbia, Grand Rapids, 22-27.
NEPTUNE'S Garden: Prospect, B'klyn, 15-20.
NESBIT, Evelyn: Keith's, Wash.; Bushwick, B'klyn, 15-20; Victoria, N. Y. C., 22-28.
NEWHOUSE-Snyder Co.: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Oakland, 14-20.
NICHOLS, Nellie: Maryland, Balto., 15-20; Shea's, Buffalo, 22-27.
NONETTE: Bushwick, B'klyn, 15-20; Royal, N. Y. C., 22-27.
NORDSTROM, Marie: Palace, N. Y. C.
NORTH, Frank: Maj., Milwaukee; Palace, Chic., 14-20.
NORRIS, Five Musical: Orph., Seattle; Orph., Victoria, B. C., 15-20.
NUGENT, J. C., Co.: Poli's, Hartford; Grand, Pittsburgh, 22-27.
OAKLAND, Will, Co.: Orph., Sioux City.
OKABE Japs: Keith's, Wash., 15-20; Keith's, Phila., 22-27.
PALDRONS, The: Bushwick, B'klyn, 15-20.
PARILLO and Frabito: Orph., St. Paul; Orph., Duluth, 14-20.
PATRICOLA, Sig.: Royal, N. Y. C.; Keith's, Boston, 15-20.
PATTERSON, Burdella: Orph., Duluth; Orph., Winnipeg, 14-20.
PATTERSON, Rounding: Colonial, Erie, 15-20; Keith's, Cleve., 22-27.
PEARSON and Goldie: Temple, Rochester.
PEDERSON Brothers: Keith's, Wash.
"PERKIN Mysteries": Prospect, B'klyn; Orph., Montreal, 22-27.
PELLETIER, Pierre: Orph., Lincoln, 14-20.
PERRA, Lupin: Shea's, Toronto; Temple, Rochester, 15-20.
PIATOV and Glaser: Orph., Lincoln; Orph., Kansas City, 14-20.
"PIPES of Pan, The": Orph., B'klyn, 15-20; Royal, N. Y. C., 22-27.
POLLOCK, Milton, Co.: Deslo, Ottawa; Victoria, N. Y. C., 15-20; Orph., Harrisburgh, 22-27.
PRELLE'S Dogs: Orph., Winnipeg.
PRIMROSE Four: Orph., Memphis; Orph., New Orleans, 14-20; Orph., Birmingham, 22-27.
PRINCE, Arthur: Keith's, Phila.; Bushwick, B'klyn, 22-27.
PUCETT, Bill: Hipp., Orph., Harrisburg, 15-20; Keith's, Boston, 22-27.
PUCK, Harry and Eva: Shea's, Toronto, 15-20; Orph., Harrisburgh, 22-27.
QUIRIGO, Manuel: Keith's, Cinti, 15-20; Keith's, Wash., 22-27.
RAJAH, Princess: Orph., Omaha, 14-20.
RAYMOND and Heidler: Temple, Detroit; Temple, Rochester, 15-20.
REBLA: Orph., Salt Lake City, 14-20.
REDHEADS, The: Columbia, St. Louis; Orph., Memphis, 14-20.
REDFORD and Winchester: Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
REVERN and Ray: Waterbury, 15-20.
REYNOLDS and Donegan: Orph., Duluth, 14-20.
RICHARD Brothers: Hudson, Union Hill, N. J.
RIDLEY and Fleming: Orph., Omaha.
RIGGS and Witchie: Palace, N. Y. C.; Keith's, Wash., 15-20.
RIGOLETTO Brothers: Orph., Frisco, 14-20.
RING, Blanche: Orph., Omaha; Orph., Winnipeg, 14-21.
RIVES, Shirl and Harrison: Maj., Chgo., 14-20.
ROACH and McCurdy: Keith's, Prov.; Keith's, Boston, 15-20.
ROBERTA and Verera: Orph., B'klyn.
"ROBIN": Hipp., Cleveland, 22-27.
ROBERTS: Orph., B'klyn.
ROCHESTER, Claire: Dominion, Ottawa, 22-27.
ROCHEZ, Monks: Temple, Detroit; Temple, Rochester, 15-20.
ROGERS, Will: Palace, N. Y. C.; Grand, Rochester, 15-20; Keith's, Toledo, 22-27.
ROMANS, Seven: Palace, Fort Wayne, 22-27.
ROONEY and Bent: Palace, N. Y. C.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
ROSE'S Novelty: Waterbury, 15-20.
ROSS, Eddie: Keith's, Indianapolis; Hipp., Cleveland, 15-20.
ROYER, Al, and Sister: Orph., Omaha, 14-20.
ROYE, Ruth: Shea's, Toronto; Hipp., Cleveland, 15-20; Keith's, Columbus, 22-27.
RUEGGER, Elsa: Orph., Oakland; Orph., Sacramento, 15-16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
RYAN and Lee: Keith's, Phila.; Maryland, Balto., 15-20; Bushwick, B'klyn, 22-27.
RYAN and Tierney: Orph., B'klyn; Victoria, N. Y. C., 15-20.
SALES, Chick: Orph., New Orleans.
SALIC Brothers: Poli's, Worcester.
SAM Loon Tack Co.: Orph., B'klyn, 15-20; Bushwick, B'klyn, 22-27.
SAMOYA: Palace, Springfield.
SAMUELS, Ray: Orph., Seattle; Orph., Portland, 14-20.
SANTLY and Norton: Orph., Frisco; Orph., Oakland, 14-20.
SANTLEY, Joseph Co.: Orph., Kansas City, 14-20.
SAWYER, Joan, Co.: Orph., B'klyn.
SCENES from Grand Opera: Shea's, Buffalo; Shea's, Toronto, 15-20; Orph., Montreal, 22-27.
SCHAFFER, Sylvester: Orph., Minneapolis; Orph., Des Moines, 14-20.
SCHOLDER, Helen: Orph., Omaha; Orph., Kansas City, 14-20.
"SCHOOL Playground": Orph., B'klyn, 15-20.
SCHOOLER and Dickinson: Victoria, N. Y. C., 22-27.
SCHWARB Brothers: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Los Angeles, 14-20.
SEBASTIAN and Bentley: Orph., Des Moines; Orph., Omaha, 14-20.
SHANNON and Annis: Prospect, B'klyn.
SHARP and Turek: Victoria, N. Y. C.
SHARROCKS, The: Orph., Minneapolis; Orph., Duluth, 14-20.
SHAW, Lillian: Victoria, N. Y. C.; Alhambra, N. Y. C., 15-20.
SHEAN and Warren: Victoria, N. Y. C.
"SHIPS That Pass in the Night, The": Colonial, N. Y. C.
SHONE, Hermine, Co.: Orph., Birmingham, 22-27.
SHORE, Hermine, Co.: Orph., New Orleans.
SKATERS, Bijou: Orph., Birmingham, 15-20; Forsythe, Atlanta, 22-27.
SMITH, Irene and Bobby: Keith's, Prov.; Shea's Buffalo, 22-27.
SMITH, Tom: Victoria, N. Y. C.
SOCIETY Buds: Keith's, Louisville; Hipp., Cleveland, 15-20; Grand, Pittsburgh, 22-27.
SOLIMMES, The: Bushwick, B'klyn, 15-20.
SOLLY Dog: Orph., Oakland.
SONG Revue: Bushwick, B'klyn; Royal, N. Y. C., 15-20; Prospect, B'klyn, 22-27.
SORRETTI and Antoinette: Poli's, Hartford, 22-27.
SORMAN, Fred.: Keith's, Louisville, 22-27.
SPINETTA Quintette: Orph., Denver; Orph., Lincoln, 14-20.
SPISSELL Brothers and Mack: Poli's, Bridgeport, 22-27.
SQUARING Accounts: Keith's, Boston, 15-20.
STANLEY, Aileen: Temple, Detroit; Temple, Rochester, 15-20.
STANLEY, Helen: Maj., Chgo., 14-20.
STANLEY, Stan, Trio: Columbia, St. Louis; Orph., Memphis, 14-20.
STEVENS, Edwin, Co.: Orph., Frisco, 14-20.
STEWART and Donashue: Keith's, Prov., 15-20.
STILLINGS, The: Victoria, N. Y. C.
STONE and Hughes: Orph., Minneapolis; Orph., Duluth, 14-20.
SURRAT, Valeska: Keith's, Prov., 15-20; Keith's, Wash., 22-27.
SUTTON, McIntyre and Sutton: Forsythe, Atlanta; Orph., Jacksonville, 15-20; Lyric, Tampa, 22-27.
SWOR and Mack: Palace, Chic.; Maj., Milwaukee, 14-20.
TAMER, The: Orph., Harrisburg, 15-20.
TANGUAY, Eva: Colonial, N. Y. C.; Grand, Syracuse, 15-20; Maryland, Balto., 22-27.
TASKER, Ann, Co.: Orph., St. Paul, 15-20; Maj., Milwaukee, 14-20.
TATE and Tate: Orph., Harrisburg, 22-27.
TAYLOR, Jack: Alhambra, N. Y. C., 15-20.
"TELEPHONE Tangle": Maryland, Balto., 15-20; Keith's, Wash., 22-27.
TEMPEST and Florence, Co.: Orph., B'klyn; Keith's, Phila., 15-20; Keith's, Indianapolis, 22-27.
TERRY, Frank: Garrick, Wilmington; Orph., Montreal, Can., 22-27.
THOMPSON, Jas., Co.: Orph., Salt Lake City, 14-20.
TIGHE, Harry, and Babette: Maj., Chgo., 14-20.
TIMBERG, Herman: Colonial, Erie, Pa., 22-27.
"TOBY": Victoria, N. Y. C.
TOYE, Dorothy: Orph., Duluth; Orph., St. Paul, 14-20.
TOYO Troupe: Grand, Syracuse, 15-20; Colonial, N. Y. C., 22-27.
TRAVILLA Brothers and Seals: Orph., Sioux City; Orph., St. Paul, 14-20.
TREAT'S Seals: Prospect, B'klyn; Keith's, Boston, 15-20.
TREVITTIS Military Dogs: Hipp., Cleveland; Maj., Milwaukee, 14-20.
TROVATO: Maj., Milwaukee; Maj., Chicago, 14-20.
TUSCANO Brothers: Keith's, Wash., 15-20.
TRUDA, Harry: Royal, N. Y. C., 15-20.
TYPES, Three: Maj., Milwaukee; Maj., Chicago, 14-20.
"UNCLE Tom": Shoemaker's Cabin": Victoria, N. Y. C.
USHER, Charles and Fannie: Grand, Pittsburgh.
VADIE, Ollie, Marron, Co.: Orph., Oakland, 14-20.
VALERIA, Rose Soriette: Royal, N. Y. C.; Keith's, Wash., 15-20.
VAN and Schenck: Alhambra, N. Y. C.; Orph., Harrisburgh, 15-20; Colonial, Erie, Pa., 22-27.
VAN BERGEN, Mayola: Keith's, Phila., 15-20; Orph., Birmingham, 22-27.
VAN, Billy R., Co.: Orph., Salt Lake City; Orph., Denver, 14-20.
VAN, Charles and Fannie: Keith's, Toledo.
VANDINOFF and Louie: Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
VAN HOVEN: Alhambra, N. Y. C.; Victoria, N. Y. C., 22-27.
VERNON, Hope: Keith's, Toledo; Grand, Syracuse, 15-20; Palace, Chicago, 14-20.
VERNON: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
VETERANS, The: Grand, Syracuse, 15-20; Palace, Fort Wayne, 22-27.
VINTON, Ed. and Buster: Fort Wayne; Keith's, Indianapolis, 15-20; Grand, Pittsburgh, 22-27.
VIOLINSKY: Orph., Los Angeles; Orph., Salt Lake City, 14-20.
VOELKER, Mr. and Mrs.: Keith's, Indianapolis.
VOLUNTEERS, The: Orph., Harrisburg; Orph., B'klyn, 15-20; Keith's, Prov., 22-27.
VON and Dell: Dominion, Ottawa, 22-27.
WAKEFIELD, W. H.: Orph., Montreal; Alhambra, N. Y. C., 15-20; Orph., B'klyn, 22-27.
WALDEMAR, Young and Jacobs: Orph., Winnipeg.
"WALL Between, The": Orph., Portland.
WALSH, Blanche, Co.: Orph., B'klyn; Alhambra, N. Y. C., 15-20.
WALTON, Maurice and Florence: Orph., B'klyn.
WARD and Cullen: Keith's, Louisville, 15-20.
WARNER, Genevieve, Co.: Orph., Kansas City; Orph., Minneapolis, 14-20.
WARREN, Rae: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
WATSON Sisters, Six: Maj., Chgo.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
WATKINS, Harry: Orph., Seattle, 14-20.
WEBB and Burns: Temple, Detroit; Temple, Rochester, 15-20.
WEBER, Charles: Orph., Portland, 14-20.
WESTON and Clare, Colonial, N. Y. C.; Alhambra, N. Y. C., 15-20; Victoria, N. Y. C., 22-27.
WESTON and Leon: Colonial, Erie.
WESTON, Willie: Grand, Pittsburgh; Keith's, Wash., 15-20.
WHIPPLE, Huston, Co.: Keith's, Cinti., 22-27.
WHITE and Jason: Colonial, N. Y. C.
WHITE, Clayton, Co.: Maj., Chgo.
WHITING and Burt: Orph., Portland, Ore.
WHITMAN, Frank: Colonial, Erie.
WILDER, Mr. and Mrs. G.: Orph., New Orleans.
WILLIAMS and Segal: Palace, Springfield.
WILLIAMS and Wolfus: Orph., Denver; Orph., Lincoln, 14-20.
WILLIS Brothers: Prospect, B'klyn; Maryland, Balto., 15-20; Orph., Harrisburg, 22-27.
WILLS and Hanson: Orph., Birmingham.
WILLS, Nat M.: Keith's, Phila.; Keith's, Toledo, 15-20; Grand, Pittsburgh, 22-27.
WILSON, Jack, and Baits: Keith's, Cinti.; Keith's, Louisville, 15-20; Shea's, Buffalo, 22-27.
WOLFE Musical: Palace, Springfield.
"WOMAN Proposes": Orph., Frisco; Orph., Oakland, 14-20.
WOOD, Britt: Orph., Jacksonville; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
WOOD, George Wee: Alhambra, N. Y. C.; Keith's, Prov., 15-20; Keith's, Phila., 22-27.
WOODMAN and Livingston: Grand, Pittsburgh; Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
WOODS and Woods Trio: Bushwick, B'klyn.
WOODSIDE Inn: Forsythe, Atlanta, 22-27.
WRIGHT, Cecelia: Keith's, Phila.
WYNN, Bessie: Forsythe, Atlanta; Orph., Jacksonville, 15-20; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
YOKOHAMA Japs: Palace, Springfield; Poli's, Bridgeport, 15-20.
YOSCARYS, The: Palace, Springfield; Lyric, Tampa, 15-20.
ZARRELL, Leo, Trio: Orph., Salt Lake City, 14-20.
ZENDA, Troupe: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20; Orph., Jacksonville, 22-27.

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With NAZIMOVA

MARION MURRAY
Assisted by HAROLD VOSBURGH
"A Modern Prima Donna" By Edgar Allan Woolf

NAN HALPERIN
Management M. S. BENTHAM

CECIL LEAN
Assisted by
CLEO MAYFIELD
Direction M. S. BENTHAM

NAT M. WILLS
THE HAPPY TRAMP
Keith and Orpheum Time Direction M. S. BENTHAM

JOAN SAWYER
Assisted by GEORGE HARCOURT
IN VAUDEVILLE

EVELYN NESBIT
—AND—
JACK CLIFFORD
SONGS and MODERN DANCES Direction H. B. MARINELLI

CECILIA WRIGHT
Direction United Booking Offices

VALERIE BERGERE
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In Dramatic Playlets

ALLAN DINEHART
Assisted by MARY LOUISE DYER
In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay
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BONITA
BACK HOME
After Two Successful Years Abroad
IN VAUDEVILLE

AL RAYNO'S
BULL DOGS
Bully Comedians Foot Ball Frolics
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ERNEST ANDERSON and MARJORIE BURT
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THE MAGLEYS
SPECIALTY DANCERS
In an Original Dance Review

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

THE EXHIBITOR'S SIDE

A PENNSYLVANIA correspondent, signing himself "Old Timer," commends our recent editorial treating of the coming State rights revival, but requests that we lay more stress on the exhibitor's side of the question. We addressed our remarks mainly to producers and exchange-men, since the independents in these ranks will have the final say. With the development of the programme idea the independents in both classes have had no prospect but that of tying up with fly-by-night or merely mediocre programmes.

But, of course, many of the exhibitors have also a point of complaint, and a reason for desiring a State rights revival. As our correspondent says, "Under State rights the exhibitor picked the good ones—he did not have features entirely unsuited to his audiences wished on him as is the case with feature programmes. There are lots of individual features an exhibitor would like to play, but where can he find room for them in connection with his feature programme? The latter would suffer somewhat, of course, if the exhibitor were sure of enough State-righters all the time. It has never been denied that the exhibitor is the only one who can select pictures that satisfy his own audiences. Under present conditions first-class subjects are available only through an expensive service that breaks about 50-50 in quality for the entire output."

We believe there are programmes whose releases will average up pretty well to the demands of almost any exhibitor. Yes, we'll admit, there are very, *very* few. These few are the programmes that will not suffer, even if the exhibitor were sure of enough State-righters all the time." But the programme founded on a shoe-string, the trashy producer who occasionally sold a picture because of the good work of another producer on the programme, both are doomed.

On the face of it, the exhibitor will do his share to bring this about—for it would not happen unless the exhibitor wanted it. The fact that he does desire it is indicated by the number of letters we have received so early in response to last week's editorial. So, with the exhibitor who gives the final answer to all film problems, lined up, there remains nothing further for producer and exchange-man but to *go out after the money.*

Watch the State rights revival. Watch the independent producer of good pictures who has faith enough in his films to place them on the open market for purchase by State rights. Watch the exchange-man with confidence enough in his showmanship to pay cash for the pictures he wants. And watch the exhibitor who will not have to buck the "good programme house" in his town with an inferior programme, but who will also be able to make use of showmanship. Keep your eyes open for Prosperity; it's coming in with a bang.

EUGENE NOWLAND is the latest addition to the Edison producing staff. At present Director Nowland is in Washington making a film pertaining to the civil service in conjunction with the Government.

DIRECTOR GEORGE FITZMAURICE was seeking a location for "Who's Who in Society," a forthcoming Kleine four-reel feature. The story called for the upsetting of an automobile by a crook, who hoped, by securing aid for his supposed injuries, to gain access to a house he wished to rob. The director's excursion in search of a location ended abruptly on a wet and lonely road in New Rochelle when the touring car in which he was riding skidded suddenly into a street excavation and nearly buried Fitzmaurice and George Barber in yellow mud. They were little more than shaken up, but the next afternoon a very realistic picture was obtained of a touring car up-ended and half-buried in New Rochelle real estate.

BE A SCREEN STAR

A LITTLE GIRL back in Illinois wants to know how she "can become a motion picture actress." She asked her local exhibitor and he referred her to us, so now she is anxiously awaiting the few words of wisdom that will open the studio doors to her. "Or," she adds, "if it is not possible for me to get a chance in a studio right away, what school for photoplay acting would you recommend?"

There's a bit of tragedy in the requests for "names of reliable schools" that the trade papers and daily newspaper photoplay editors receive with regularity. The tragedy lies in the fact that the editor feels practically certain the screen-struck girls and boys will not accept his well-meant advice. We would prefer to answer you by mail, little girl in Illinois, because we do not believe the average film man is very strongly interested in this question. But we have two reasons for devoting MIRROR space to our answer. The first is an almost vain hope that it will in some degree lessen the number of letters demanding our time to answer. The second lies in the fact that we have a few words to say to the few picture actors who loan their names to the school fakers.

So now, little girl in Illinois, here goes. In the first place, we know of no *reliable* school that advertises its ability to manufacture—that's the word—motion picture stars. There may be such things—but if so, they are keeping their identity pretty well concealed. If you really want to study *acting*, the schools for the legitimate stage that advertise in THE MIRROR will be of assistance to you, but then I know you'll be badly disappointed when you find that they do not make the feather-brained claims of the shysters. You'll probably also be sorely disappointed to learn that the legitimate school for acting demands sincere, earnest work, and years of study—there is no one-night process.

No photoplay acting school of our acquaintance—and we've looked into a good many—has a man connected with it who ever earned any more than his salt in a picture studio. We've had some of the professors seek our assistance to get positions for themselves as "extras." Another "professor" knew so little about motion pictures that he spent an hour of argument trying to convince three of the best-known stars on the screen that he could make picture actors of them for $10.

Don't decide that a school is reliable because it has adopted a name that sounds very much like the name of some film company. There's a good deal of difference between Vitascreen and Vitagraph, Essenem and Essanay, Universal Actors School and Universal Film Company. Don't pay your good money to a professor because he uses the name of some well-known actors and actresses in his advertising. Many of these names are used without authority, others are there because—unfortunately—there are players who *would sell their birthright for a mess of publicity.* These names are there because there are players who do not seem to realize that every such advertisement does so much more to cheapen and render their profession ridiculous. Because there are players who will blind themselves to the fact that every such advertisement helps an unscrupulous schemer to wring from silly girls their hard-earned dollars. Before we create an unintended impression let us say that the players who are doing this sort of thing are still so few as to be numbered on the fingers of one hand.

But, you say, little girl in Illinois, we have told you all about the schools and haven't said anything about the other ways of getting into the game. So we have, and we'll tell you why. Because the only other way means day after day of disappointments with an occasional chance as an "extra," month after month of waiting and hoping. It's a certain method, though. But we know you won't follow it, little girl in Illinois. One attempt, one disappointment, and you'll turn to the fake school. After that—well, there'll be an awakening, and you'll learn to hate the very word pictures, the very names of screen actors.

They all do.

Entrance and Front View of the Park.

Lucrecia Borgia, the Famous Bostock Tiger.

The Main Entrance to the Arena and Studio.

VIEWS OF HORSLEY PARK, LOS ANGELES, NOW THE HOME OF THE BOSTOCK ANIMALS TO BE FEATURED BY DAVID HORSLEY IN PICTURES.

Prize Contest

Winners Will Be Announced in Next Week's Issue of the Mirror.

As we go to press the judges in the Mirror-Edison Artistic Ending Contest are nearing the end of their arduous task. Only a final summing up is necessary so that we can announce that the names of the prize winners will be published in next week's issue of the Mirror. The Edison Company will rush production of the picture for release Saturday, March 27. The strongest possible cast has already been selected from the Edison stock to work under the direction of John Collins. Next week's issue will tell the names of the winners; in the following week's issue the prize-winning scenario will be published in full. We hope also to announce the winner of the title prize with the publication of the scenario.

WANT N. Y. CENSORS

Bill in State Legislature Calls for Salaried Board to Regulate Pictures

ALBANY (*Special*).—Assemblyman Harold C. Mitchell, of New York, has introduced a bill in the Legislature which proposes to establish a State board of censors, consisting of three members, to be known as moving picture censors. Members of this board are to be appointed by the Governor, with the consent of the Senate. They are to serve for three years' terms, except the first appointees, whose terms shall expire on Jan. 1, 1916, Jan. 1, 1917, and Jan. 1, 1918.

There must be one woman member of the board. The board of censors must examine all moving picture films, or reels, and stereopticon views, and approve such as are moral and withhold approval from such as tend to debase or corrupt the morals. It is made a misdemeanor to exhibit unapproved films. The chief censor of the State board of censors is to be paid an annual salary of $3,000. The other two censors are to receive $2,000 each.

G. W. HERRICK.

TWO-DOLLAR FILM

Griffith's Latest Production to Be Presented at Regular Theatrical Scale

By an arrangement with Klaw and Erlanger, D. W. Griffith will take over the Liberty Theater on West Forty-second Street, New York, for the presentation of his latest screen production, "The Birth of a Nation." It is understood that the production will be offered at a scale of prices similar to that of the legitimate attractions which this theater has always housed.

"The Birth of a Nation" is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded "The Clansman." Where the play proper touched only upon phases of the reconstruction period in the South, the Griffith treatment embraces the entire historical relationship of the slavery question to the development of American history.

NEW FILM COMPANIES

ALBANY (*Special*).—The Fox Film Corporation of New York city, having a capitalization of $1,500,000, filed articles of incorporation with Secretary of State Hugo this week. The concern will engage in the business of producing motion-picture and photoplay films. Also conduct theaters for all purposes. The incorporators are Saul E. Rogers, Hugh L. Clark, George W. Hallett, 160 Broadway, New York city.

Other amusement enterprises granted charters by the State this week were as follows:

Whiteside Corporation, New York city. To conduct a general theatrical and motion-picture business. Capital, $50,000. Directors: Thomas E. McMahon, Anna T. Heimberg, Walter Whiteside, 1400 Broadway, New York city.

American Films Laboratories, New York city. To produce and exhibit motion pictures, photoplays, etc. Capital, $150,000. Directors: G. Newell Barmore, Sidney V. Hirsch, Courtney L. Wood, 156 Broadway, New York city.

Hesser Motion Picture Corporation, New York city. To conduct a motion-picture business in all its branches. Capital, $50,000. Directors: Rhea Reed Hesser, Edwin B. Hesser, Charles T. Hesser, 1600 Broadway, New York city.

Charles K. Harris Feature Film Company, New York city. Theatrical, operatic, and motion pictures. Capital, $25,000. Directors: Chas. K. Harris, Albert E. Lowe, Geo. P. Waltsfelder, 106 Riverside Drive, New York city.

Knowlton Feature Films, Buffalo; N. Y. Motion pictures. Capital, $5,000. Directors: John H. Walter, Emanuel Fineberg, Emily G. Knowlton, Buffalo, N. Y.

K. & B. Amusement Company, New York city. To conduct theaters, produce motion-picture films, and employ vaudeville actors. Capital, $1,000. Directors: Joe Bernstein, Joe Koslow, Daniel Handler, 189 Second Avenue, New York city.

Metro Picture Corporation, $300,000; Joseph W. Engel, Louis B. Mayer, Richard A. Rowland, 1747 Beechwood Building, Pittsburgh, Pa.

GEO. W. HERRICK.

"A Daughter of the People," a Dyreda Art Film production, was released on Monday of this week by the World Film Corporation. The feature was staged under the direction of J. Searle Dawley.

WITH THE FILM MEN

Fourth Annual Edison Banquet

To the music of "How Dry I Am," members of the Edison organization and their friends, about four hundred of them all told, sat down to their fourth annual banquet, Saturday evening, Jan. 30. Thomas A. Edison was the guest of honor, and was given a surprise by C. H. Wilson, first vice-president, who presented him with the first complete diamond disc record produced since the fire which wiped out the plant. After several felicitous speeches, a motion-picture skit of the officials—among them L. C. McChesney, sales manager; Adolph Gall, technical director, and William Maxwell, second vice-president—was shown. So enjoyable was the evening, the company was not recalled to the sordid reality of work until the factory whistles of the Edison plant blew.

John McAleer has gone to Pittsburgh to take charge of the branch of the Picture Playhouse Film Co.

Joe Farnham and Phil Klein sailed for England to-day on their mission for the Carnegie Peace Foundation. After engaging the necessary retinue in England they will proceed to the war zone, where they expect to get some close-up pictures of the armies in action.

Charles J. Ver Halen is now confidential secretary to B. E. Clements of Kriterion.

The first house organ designed exclusively for the use of a sales force in the picture business is being published by the World Film Corporation under the title, *The Firing Line*. It is to be published weekly, and will be edited by C. H. Seelye, sales director. Leon J. Bamberger will act as assistant editor. The first number appeared Feb. 1, and it is planned that only the livest sort of material that will be of value to the sales and executive staff of the World Film Corporation will appear in the publication.

I'm Still Here!

Fred Thompson dropped into this office a few days ago and seemed rather surprised to see me. He thought I had become general manager for Dave Horsley. It would be all right if he were the only one who thought so—but there are others, and for their benefit, as well as his, I want to say, now and here, that I am still looking for your advertising copy for THE MIRROR. Paraphrasing Mark Twain, "the reports of my leaving are grossly exaggerated." My brother is responsible for it all. His name is Chester. He is an A1 press agent and when he became G. M. for Horsley he turned his talents to good account, and all the trade papers printed full accounts with biographies suited to the occasion. They didn't ask me for any data for these stories or they might have read differently, for I know the "kid" and might have told the truth about him. In fact, I licked him many a time and can still do it. If you don't believe it ask him who bent his face. He, CHESTER Beecroft, is the one who is with Centaur, and once more I reiterate that I, Fred of the same surname, am still with THE MIRROR—and I wouldn't swap jobs. How's that?

This column is no place for picture comment, and I think this is the first time I have been guilty of using it for this purpose, but when I came to the office Monday morning I was still chuckling over the comedy situations in "Stop Thief," which had been shown the night before. I am not ashamed to say that Mary Ryan and Harry Mestayer made me laugh so hard that I attracted the attention of the audience. Leaving the technical side of the picture to those who are paid to handle it, I personally had a most enjoyable evening and extend my personal congratulations to the producer, George Fitzmaurice.

Balshoffer to Produce

Fred Balshoffer has joined the producing ranks and will shortly announce a new company to produce features with well-known stars. He is in New York at present, stopping at the Astor, and expects to leave for London in a few days.

F. J. B.

EDISON PROGRAMME CHANGES

Beginning March 1 the Edison Company will release every week a three-reel feature in the regular programme on alternate Mondays and Fridays, and a two-reel drama on alternate Fridays. During March the schedule will therefor be: Monday, March 1, a three-reel; Friday, March 5, a two-reel; Monday, March 8, a one-reel; Friday, March 12, a three-reel; Monday, March 15, a three-reel; Friday, March 19, a two-reel; Monday, March 22, a one-reel; Friday, March 26, a three-reel; and Monday, March 29, a three-reel drama. "In Spite of All," a photoplay version of Mrs. Fiske's stage success, will be the first of the three-reel Edison features in the regular service, and will be released March 1. The second three-reeler will be "On the Stroke of Twelve," a melodramatic society play. In both plays Gertrude McCoy is entrusted with the leading roles.

MARSTON JOINS SELIG

CHICAGO (*Special*).—Director Lawrence Marston, formerly of the Kinemacolor Company, and more recently of the Vitagraph's staff of producers, has joined the Selig Company, and is now preparing for his initial productions under the "Diamond S" brand. Mr. Marston will produce at the Chicago studio, and, it is understood, will be entrusted with the making of some of the Selig features adapted from famous novels.

HOMER CROY A BENEDICT

Homer Croy, the humorist, who recently completed a trip around the world for the Universal Company, and Miss Mae Savelle, of Bagdad, Fla., were married at noon Sunday. Pictures were taken of the wedding. Robert C. McElravy was best man, and the guests included Marc Edmund Jones, J. A. Waldron, now editor of *Judge*, and formerly editor of THE MIRROR; Mr. and Mrs. Henry Albert Phillips, and Paul Gulick, of the Universal publicity staff. Mr. and Mrs. Croy are going to Universal City for their honeymoon.

FULTON TO PRODUCE

CHICAGO (*Special*).—The E. E. Fulton Company, among the biggest in the accessory field, announces that it will soon begin the production of pictures. Industrial, educational, and topical films will be specialised in at the start. E. B. Lockwood has been secured as manager of this department.

KLEINE FILMS "COMMUTERS"

"The Commuters," remembered as a Cohan and Harris comedy success, is now in course of production at the George Kleine New York studios under direction of George Fitzmaurice. Irene Fenwick, now playing the lead in "The Song of Songs," has been engaged to play the lead.

A TENSE MOMENT IN THE SIXTH EPISODE OF "THE EXPLOITS OF ELAINE."
Pathe's Serial Production Proving a Worthy Successor to "Perils of Pauline."

David Belasco

Has Given an Exclusive Interview on Motion Pictures to the Mirror.

In next week's issue of the Mirror we will publish an exclusive interview with David Belasco in which "the wizard of the stage" talks frankly his views on the importance of the motion picture art and his opinion of its relations to the art of the stage. Mr. Belasco has stated his convictions as to the screen art before, but at the present moment, after several of his most famous stage successes have been placed on the screen, they bear unusual weight. You may be sure that Mr. Belasco does not overestimate the importance of the motion picture—his heart has been too long in the stage—but that only gives more weight to the praise he does bestow on the screen. Read the interview next week.

NEW ATHLETIC SERIES

Selig Company Plans Sensational Series of Novelty Pictures

CHICAGO (*Special*).—The Selig Polyscope Company contracted last week with Frank Gotch, the world's champion wrestler, for his appearance before a motion picture camera in three wrestling bouts, the honorarium for which will approximate $100,000. Arrangements have been made for the trying out of the big wrestlers preparatory to their appearance with Gotch in the genuine contest before the camera.

The contract between Gotch and the Selig concern provides that the champion shall meet three men, to be selected by the Selig Polyscope Company. Gotch is to receive $25,000 in cash for the first match. For the second match in which he is to meet the second wrestler selected by the Selig Company, Gotch will receive $25,000 in cash and a bonus of $10,000 if he wins the match. For the third match in which Gotch meets the third big fellow selected by the Selig Company, the champion wrestler will receive $25,000 in cash and an honorarium of $15,000 if he wins the contest. This brings the total to $100,000.

The wrestling contests to be pictured on the screen are but a small part of the comprehensive plan for athletic productions as contemplated by the Selig concern. The plan embraces, among other interesting and blood stirring events, a complete course of lessons in physical culture. Negotiations are now pending with such athletic exponents as Muldoon, Sandow, Bernard McFadden, Alois Swoboda, Sylvester J. Simon, and others, each of whom, if satisfactory arrangements are made, will show upon the screen, a course of simple yet effective exercises which the world accepts as being conducive to longevity. Each one of the lessons will be complete in itself to be followed by others until the entire series have been pictured.

Arrangements are being made for winners in the great six-day bicycle race to appear before Selig cameras and engage in contests which will be unique, inasmuch as dials will be placed in plain view of the audience so that the progress of each rider will be plainly shown. Billiard players will demonstrate skill and ability by the playing of match games, which will be a part of this great Selig Physical Culture Series.

The world's champion boxers will also make their appearance before cameras.

This new series, which will be called the Selig Physical Culture Series, will be ready for release within a short time, the first public showing to be made the first week in April.

CALIFORNIA'S PICTURE PAPER

The *California Motion Picture Review*, the house organ of the California Motion Picture Corporation, now contains eight pages, and is one of the most interesting periodicals in the picture field. It is well illustrated and contains a wealth of interesting matter of a general picture nature, in addition to the stories concerning the California Company's stars and productions. Stuart Masters is editor of the *Review*, which is published monthly at the San Francisco office of the California Company.

WOULD BAN SUNDAY SHOWS

ALBANY (*Special*).—A bill introduced here by Senator Jones, of Norwich, provides for amending the Penal Code by including vaudeville and motion picture performances among the theatrical performances that may not be given on Sunday. The bill makes such performances illegal where an admission fee is charged directly or indirectly. It was referred to the Codes Committee.

"THE LOVE ROUTE" COMING

Edward Peple's romance of the ranch and railroad, "The Love Route," will be the next Famous Players release on the Paramount programme. The picture is scheduled for release on Feb. 25. "The Love Route" was produced in California with a cast including Harold Lockwood, Winifred Kingston, and Donald Crisp.

"COMMANDING OFFICER" FILMED

Alice Dovety, who was featured in two recent stage successes, "Papa's Darling" and "The Girl on the Film," is now on her way to the Pacific Coast studios of the Famous Players Film Company, where she will assume the lead in that company's film adaptation of Theodore Burt Sayre's military romance, "The Commanding Officer."

PROFESSOR LEWIS B. ALLYN.

The Pure-Food Crusader Is to Be Presented in a Kalem Feature, "Poison!"

FILM AIDS CRUSADE

Kalem Two-Act Drama Written to Help Move for Pure Foods

Professor Lewis B. Allyn, whose fight for the cause of pure foods has made him one of the most prominent figures in the public eye, plays an important role in "Poison!" a two-act Kalem drama which is to be released in regular service on Monday, March 29. "Poison!" is a pure food story. In a way, it is Professor Allyn's own story. As is well known, Professor Allyn is a member of the Westfield (Mass.) Board of Health. Prior to the pure food agitation, Westfield was merely one of the many progressive communities for which the old Bay State is famous. Then Professor Allyn undertook to analyze some of the manufactured food products which were being sold over the counters of the local grocery stores. The stories which presently went abroad concerning the investigator's discoveries, provided the pure food movement with just the impetus it needed.

The Ladies' World aided in spreading the pure food gospel. As the result of its work in aiding Professor Allyn, the Westfield Pure Food Standard has become the standard of many communities. Recently, however, *The Ladies' World* enlisted the aid of Kalem to help carry Professor Allyn's story to every corner of the country. "Poison!" was the result. Simultaneously with its issuance in photoplay form, the story will appear in *The Ladies' World*.

An all-star cast of Kalem players enact the various roles in this production. Among them are Tom Moore, Marguerite Courtot, Robert Ellis, Marguerite Prussing, and Richard Purdon. It is declared that "Poison!" will be endorsed by every pure food organization.

SHOW EXPO FILMS

Edison Company Productions, Made for State Authorities, Are Seen

The films made by the Edison Company for the New York State Commission, to be shown at the Panama-Pacific Exposition, were shown at the office of the manufacturers, 10 Fifth Avenue, New York, Friday of last week, the commission viewing them.

After the seal of the State, reading, "New York—not the land of promise but the land of performance, the land of plenty and the land of prosperity," the spectator was first taken to Ellis Island, then on a trip around New York city and up the Hudson. Points of beauty in the scenery around the State were shown, as well as trips to educational institutions of the State, the important industrial enterprises, chief places of interest in the larger cities.

Scenic and industrial pictures of similar nature have also been made by Edison for the Massachusetts Board of Panama-Pacific Managers which will be shown at the Exposition. Also for that State were made "The Boston Tea Party," a story being woven around that historical incident; and "The Landing of the Pilgrims." There will also be shown the Edison pictures, "Paul Revere's Ride," "The Battle of Bunker Hill," "The Deerfield Massacre," and "The Battle of Lexington." It is quite probable that "The Boston Tea Party" and "The Landing of the Pilgrims" will be placed on the regular release after the Exposition. Exposition films were also made at the factories of the Corticelli Silk Mills at Florence, Mass., and the William Skinner and Sons, at Holyoke, Mass., both dealing with the silk industry.

For the New York State Department of Health, Edison made, for the Fair, "In His Father's Footsteps," which worked up so well that it was placed on the regular release, and "He Meant Well, bu——."

There will be used at the Panama Exposition three Edison Model D Projection Kinetoscopes, two in the New York State Building and one in the Social Economy Building.

GATES A FREE LANCE

Well-Known Publicity Man and Screen Author to Enter the Open Market

In order that he may devote all his time to the writing of photoplays, Harvey Gates has left the Lubin company at Phoenix, Ariz., of which Romaine Fielding is the director. It was two months ago that Harvey, as he is known to a host of friends in the game, severed his affiliations with the Universal company, where he had been associate editor of the *Universal Weekly* and handled a great part of the trade paper publicity, to write photoplays for Fielding and do his personal publicity work. One of his two-reel plays, "West, Two Thousand Miles," is just being completed in Phoenix, and another, "Dr. Gonzales, from Mexico," in three reels, is the next one scheduled for production. The publicity dope put out for Fielding by Harvey has attracted widespread attention.

Mr. Gates first broke in as a writer and film reviewer on THE DRAMATIC MIRROR over two years ago. Here he remained for a year and during this time he started the writing of photoplays, and found success almost immediately. Following, he became associated with the Universal, and while his duties as editor and publicity man were arduous he found time to turn out scenarios which sold. Among those which he has had produced are: "I Was Meant for You," Biograph; "Concentration," Biograph; "His Father's House," Biograph; "The Scar," Biograph; "The Elder Brother," two-reel Essanay featuring Francis X. Bushman; "When the World Was Silent," a three-reel Imp, "At the Banquet Table," a two-reel Imp, and "In the Hands of the Potter," Essanay. Most of his plays have been either dramas or melodramas, the class of stories in which he excels.

For the present Mr. Gates will be located in Salt Lake, where he has gone, with his wife, to visit his folks, from whom he has been separated several years.

"HYPOCRITES" AT THE PRINCESS

By an arrangement completed Saturday with Messrs. Comstock and Gest, Mr. William L. Sherry presented "Hypocrites" at the Princess Theater, beginning Monday afternoon. The Bosworth feature was compelled to vacate the Longacre to give way to a dramatic attraction.

SPECIAL VITAGRAPH ATTRACTION

The Vitagraph Company announces a special added attraction at the Vitagraph Theater for the matinee and night performances on Lincoln's Birthday. This will be a personal appearance of Ralph Ince as Abraham Lincoln in the one-act play, "The Seventh Son." Mary Maurice, Jack Brawn and other Vitagraph players are in the supporting cast.

CHARLOTTE WALKER SIGNED

Charlotte Walker signed a contract last week to appear in Lasky feature pictures. Her screen debut will be made in one of the Lasky-Belasco productions. This announcement was made by Samuel Goldfish, of the Lasky Company, as he started for California to complete the organization of a special feature company, which will journey to Japan to produce "The Darling of the Gods," the next Lasky production of a Belasco play.

Carolyn White, the prima donna who scored strongly at the Palace Theater, New York, last week, has received several flattering offers from film concerns to take up picture work as a permanent stock star. Miss White is still holding the offers under consideration.

MACLYN ARBUCKLE'S IMPRESSION OF HIS OWN APPEARANCE IN BOSWORTH'S "IT'S NO LAUGHING MATTER."

3-Part Feature Weekly in Edison Regular Service

Mrs. Fiske's Great Success, "In Spite of All"

Featuring Gertrude McCoy, Sally Crute and Robert Cummens. Released March 1st

That memorable stage success, "In Spite of All," originally in four acts, dramatic and powerful even in that length of play, has been condensed into three brilliant acts in the Edison photoplay version, until action treads upon action and tensity becomes intensity—truly great courage and foresight in sacrificing a splendid chance for footage, but getting as a reward a play that will mark a new epoch in production.

THE "WADDY AND ARTY" COMEDIES
(Alias Wadsworth and Housman)

Book every blessed one of these real comedies—as rare as they are welcome—and laugh yourself. They hit the bullseye of the funnybone every time. Book 'em and get them working for you. About a dozen of them have been let loose now.

OTHER RELEASES

Monday, February 22. Protecting Big Game. 500 feet. A beautiful scenic.
Tuesday, February 23. From a Life of Crime. 1000 feet. By the noted dramatist, Lee Arthur.
Wednesday, February 24. The Manufacture of Big Guns. By permission of U. S. War Department. 500 feet.
The Pest of the Neighborhood. Comedy. 500 feet.
Friday, February 26. The Life of Abraham Lincoln. 2000 feet.
Saturday, February 27. The Experiment. 1000 feet. Drama.

Thomas A. Edison. THOMAS A. EDISON, Inc.
ORANGE, N. J.

All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.

MARIE HUBERT FROHMAN
Author of The Fairy and the Wolf
First Production of the Shubert Program

SWEETY THE WAIF — Will Archie
THE FAIRY — Mary Miss Minter
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HELEN LYOM MERRIAM
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AMY DENNIS
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CELESTE ROTHE
The Fairy and The Wolf Shubert Program

COL. T. W-M. DRAPER
ENGAGED FOR THE Shubert Program

JACQUES MONTERAN
General Photographic Artist Shubert Program

VIVIA OGDEN
Engaged for the Shubert Program

A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS VICTOR

CHARLES M. SEAY
EDISON DIRECTOR
Current Releases
A Thorn Among Roses—Feb. 3
A Weighty Matter for a Detective—Jan. 20

"JACK" WILL SHERRILL
Assistant Stage Director Shubert Program

GEORGE H. IRVING
General Producing Director Shubert Program

RALPH DEAN
Technical Director Shubert Program

ESSANAY
SIX-A-WEEK
BOOK THEM

HELEN GARDNER IN "THE STILL, SMALL VOICE."

Vitagraph, Two Parts, Released Feb. 23.

WARREN TO COAST

Selig Feature Producer to Direct at Company's California Studio

CHICAGO (*Special*).—Giles R. Warren, the photoplay author and director, who has been producing at the Selig Chicago studios for the past six months, has started for Los Angeles, where he will assume direction of one of the Selig Pacific Coast stock companies.

Among the productions which Director Warren has staged for the Selig Company are the big suffrage play, "Your Girl and Mine," "The Servant in the House," with Tyrone Power, and "A Texas Steer." Before producing for Selig, Giles Warren directed Owen Moore and Florence Lawrence in the old-time Victor films, and later joined the Whitman Company as director. He was among the pioneer photo-playwrights, has written several stage successes, and also played on the legitimate stage.

MISSOURI CENSOR BILL

Would Provide for Official Board in Every City and Town of State

JEFFERSON CITY, MO. (*Special*).—The question of legalized censorship of motion pictures has again been raised in Missouri. The latest bill would provide a Board of Censors in every town and city of the State, serving without remuneration, thus differing entirely from the centralised plan in use in Ohio and Pennsylvania.

The new measure has been introduced in the State Senate by Frank Harris, of Columbia. It prohibits "the exhibition of immoral and suggestive pictures." It empowers the presidents of Education Boards to appoint a Board of Censors of three teachers in each city to pass upon films before they are offered for public exhibition. Violations of the act carry fines ranging from $100 to $1,000 for each offense.

F. P. TAKES BROADWAY

Famous Players Will Open "The Eternal City" at That Playhouse for Indefinite Run

The Broadway Theater, the home of many dramatic and musical comedy successes and recently devoted to vaudeville and pictures, has been taken over by a syndicate controlled by Adolph Zukor, president of the Famous Players Film Company, and Stanley Mastbaum, who controls theaters in Philadelphia and New York. The new lessees, who are incorporated as the Waybroad Company, plan a radical change of policy, the new order to be inaugurated on Feb. 20.

The initial screen presentation at the Broadway, under new management, will be "The Eternal City," the Famous Players' adaptation of Hall Caine's noted story that has caused so much favorable comment. Following this engagement, which will be indefinite, the theater will show other Famous Players pictures at admission prices ranging from 25 cents to $1, the pictures, it is understood, to be those released by the new Select Film Booking Agency. The policy of the Broadway will conform to the custom governing dramatic productions, continuing the exhibiton of a single subject as long as its popularity endures.

Preceding the reopening of the Broadway extensive alterations will be effected, the interior of the house substantially rearranged, and the exterior appearance greatly improved. The changes will also include the installation of a complete symphony orchestra.

WITH THE EXHIBITORS

Three thousand people were entertained on the opening night of the Liberty Theater, Spokane's new $135,000 house. Mayor C. M. Fassett and Manager William Cutts made speeches at the opening which was quite a gala affair. George Kleine's "Officer 666" was the opening attraction.

The new theater seats one thousand, and is thoroughly up-to-date in every respect. The plan of the interior follows in many respects the scheme of the Strand in New York.

John Radke has opened his new Astor Theater at the corner of Astor and Brady Streets, Milwaukee, Wis. The new theater seats eight hundred, and is thoroughly up-to-date in every respect. World Film features were shown at the opening.

Nathan Goldstein, owner of the Unique Theater, Patchogue, L. I., intends to start another theater at Bay Shore. The cost of the new house, the erection of which will start on March 15, is estimated at $20,000.

Plans for a chain of new motion picture theaters in Louisville, Ky., are being discussed with officers of the Keith Circuit by Fred. Levy, of that city. Frank Fehr and other Louisville men are interested in the proposition and have been considering sites, including the Arcadia at Third and Avery and sites on East and West Broadway. Tentative plans provide for a vaudeville theater on the first floor of the Arcadia and a motion picture theater on the second floor, now used for dancing.

Manager F. W. Hartford has opened his New Theater, Portsmouth, New Hampshire, pictures and vaudeville being the attraction. New Hampshire's Governor, Roland H. Spaulding, was present at the opening and threw the switch that raised the curtain for the first time. The seating capacity of the house is one thousand and the cost approximately $50,000.

The Princess is a new Urbana, Illinois, Theater. E. H. Freeman, the manager, is using World Film features.

ARNOLD DALY INJURED

Star Has Bad Fall While Filming "Exploits of Elaine"

Arnold Daly, star of the stage, and now much in the spotlight because of his being featured in the Pathe serial picture, "The Exploits of Elaine," had a bad fall last week which fortunately resulted in nothing worse than a severe shaking up, but might very easily have become serious. A church steeple had been erected on the edge of the Palisades in Jersey City, and Mr. Daly was required by the scenario to pursue a crook up into the belfry and from thence up to the very pinnacle of the steeple, where a struggle was to take place between the two while hanging on to the golden cross. The struggle was so violent that Mr. Daly lost his grip and fell headlong to the ground below. Fortunately, he landed upon his shoulder and escaped with bad bruises only. The cameraman succeeded in getting a portion of his fall.

MICHELENA REJECTS BIG OFFER

Beatriz Michelena did not appear at the Tivoli Opera House, San Francisco, Cal., during the week of Jan. 24, where she might have sung arias from the grand opera "Mignon," while the motion picture, dealing with the same theme, was thrown on the screen with Miss Michelena taking the title-role in the photoplay. When an exclusive gathering witnessed the de luxe exhibition of the motion picture at the St. Francis Hotel, San Francisco, Miss Michelena was prevailed upon to sing, and her rich soprano notes thrilled and surprised.

The hit she made caused Turner and Dahnken, managers of the Tivoli Opera House, to attempt a novel stroke of enterprise in getting the songbird to appear as a special attraction during "Mignon" week. Although the offer made to Miss Michelena was flattering, the motion picture star was forced to refuse it, as her engagement with the California Motion Picture Corporation requires her presence continuously for several weeks with her company in the Santa Cruz mountains and in the Sierra mining region to take part in the filming of a new Bret Harte photoplay, "Lily of Poverty Flat," which will soon be released on the World Film Corporation schedule.

THOMSON WITH WORLD FILM

Frederick A. Thomson, producer at times for Vitagraph, Famous Players, and Lasky, has signed with the World Film Corporation. His first production under the World banner will be "The Boss," with Holbrook Blinn in the leading role. Director Thomson's most recent production was Lasky's "The Goose Girl," with Marguerite Clark, shown at the New York Strand last week.

COLONEL SELIG IN PANAMA

Colonel W. N. Selig took advantage of the fact that he was sending a company of players to Panama to take scenes for "The Ne'er Do Well," and has taken a jaunt to the tropics himself. All the members of the company, which is headed by Kathlyn Williams, are reported to be in good health and excellent spirits.

Selig

Don't spoil your patrons' appetites with a boarding-house hash of unknown pictures. Serve Selig successes and they will surely satisfy.—SELIG SNAPSHOTS.

Selig Regular Program for Week of Feb. 22-27

Released Through General Film Co.

A SELIG TWO-REEL DRAMA. RELEASED MONDAY, FEB. 22

THE RED BLOOD OF COURAGE

Written by JAMES OLIVER CURWOOD

A beautiful Picturepiay, remarkable for thrilling incidents, picturesque scenes and unusual situations—the locations being laid amid the romantic mysteries of Hindostan. It tells a tale of love and hazard in which an explorer, his pretty daughter, a gallant young scientist and a love stricken army officer participate in adventures which end finally in a realization of a beautiful love dream. THOMAS SANTSCHI and BESSIE EYTON are featured.

Pictures from Over the Sea
HEARST-SELIG NEWS PICTORIAL
No. 13
Released Monday, Feb. 22. One Reel
A consignment of up-to-date pictures taken on bloody, European battlefields. Also the world's most important events photographed by our cameramen.

A Selig Western Drama
SLIM HIGGINS
Released Tuesday, Feb. 23. One Reel
TOM MIX and his western company of gallant riders appear in a lively picture of the plains, in which love directs the game. TOM MIX appears as the intrepid "Slim Higgins."

A Selig Mining Camp Drama
SCARS
Released Wednesday, Feb. 24. One Reel
The story of a flirt who finds herself neglected and disillusioned when Cupid reverses his record of victories. The deceiver is punished for his duplicity.

The World's News Photographed
HEARST-SELIG NEWS PICTORIAL
No. 14
Released Thursday, Feb. 25. One Reel
Our cameramen have filmed the most important events all over the globe, including pictures of Europe's battling armies.

A Selig Comedy
THE MILLIONAIRE CABBY
Released Friday, Feb. 26. One Reel
A young millionaire makes a wager that he will make a profitable business of cab driving. He has many adventures, which end in his winning a charming sweetheart.

Selig Jungle-Zoo Wild Animal Picture
HEARTS OF THE JUNGLE
Released Saturday, Feb. 27. One Reel
A charming story, portraying the love of a leopardess, whose acting in the picture is partly by instinct and partly through training. A most exciting story, in which several of the Selig Wild Animal Actors participate

Exhibitors can Obtain Brilliant 4-Color Selig Posters for Each of the Above Releases. Order from your Exchange or from this Office. They are Ready Now.

THE SELIG POLYSCOPE COMPANY
Executive Offices: Chicago, Ill., 20 East Randolph Street

FRANK POWELL
Feature Producer---The Box Office Attraction Co.
COMING "A Fool There Was" *IN PREPARATION* Wilton Lackaye in "The Children of the Ghetto"

WM. CHRISTY CABANNE
DIRECTOR Griffith-Mutual Co.—R & M Features
"The Sisters," "The Great Leap." *In preparation*, "THE LOST HOUSE," by Richard Harding Davis.

WM. F. HADDOCK
DIRECTOR *Open for Offers*
Thoroughly experienced. Recommendations, past performances
Address care the Screen Club

Frank H Crane
Director Peerless Features

ROBERT EDESON

BEN WILSON *"All that's"*
DIRECTOR UNIVERSAL FILMS REX BRAND

THE PRINCIPALS IN WORLD FILM'S FEATURE, "OLD DUTCH."
On the Right, Lew Fields, Marie Empress, and Chester Barnett; Left, Vivian Martin, George Hassell, and Charles Judell.

HENDERSON TO KEYSTONE

Mack Sennett Makes a Capture—Biograph Signs J. Farrell MacDonald—Other News from the Pacific Coast

LOS ANGELES (*Special*).—Scintillating Southern California has captured still another film luminary. This time it is the looming Dell Henderson, for six years a power in the directing ranks of the Biograph. Each Winter this Henderson man has sworn that he never would leave the Coast. This time he has made good and will not return to New York when the studio lifts bodily and wafts to that far-off metropolis. Instead, Dell will one-step over to the Keystone studio, Feb. 15, and take up producing in Mack Sennett's big camp. Sennett was Henderson's predecessor as comedy director for the Bio and what both of these experts know combinedly is stupefying to contemplate.

Next is the confirmed report that Harold Lockwood will leave the Famous Players to adjoin another studio, at the highest price ever paid a leading man in film stock. This is vouched for by an official high in manufacturing circles who was a witness to the transaction. The name of the employing company is withheld for the present. Harold obtained much of his film training in the Selig studio and has played opposite Mary Pickford more than a year, since abandoning the Diamond brand.

Following the example of other photoplay editors, the well-known Hetty Gray Baker has become a free lance. She has just announced her determination to enter the open market with her products, where she was highly successful before giving a portion of her time to London story adaptations for Bosworth's.

MacDonald Goes to Biograph

Next, J. Farrell MacDonald, who recently was engaged to play strong roles for the Famous Players, will take a transfer for the Biograph studio, where he again will become a director after his brief lapse as feature actor.

The work of George Nichols, announced as a new director for the Griffith-Mutual studio, is familiar to every fan. He formerly produced for the Biograph, Imp and Lubin. And he is finding familiar faces from past days near him in his new work.

A new manager is said to be dawning on the view for David Horsley's studio here. Chester Beecroft, general manager, is on the ground and soon will make future plans known for that studio and 200. The arena, separate and apart from the studio, has been opened to the public, a crowd attending the nifty opening. A choice collection of animals and many striking acts are features of the beautiful grounds at Washington and Main streets, site of the former Chutes Park. Mr. Horsley is expected later, when two comedy companies will begin work.

The enclosed stage, with its artificial lights, has been put in use at the Mutual and now the spells of weather will have little effect upon work at Griffith's stamping ground.

"Clansman" Seen on Coast

"The Clansman," Griffith's new masterpiece, was scheduled to open here, at Clune's Auditorium, Feb. 8, and a "standing room only" engagement assured.

The dinner dance at the Photoplayers' Club brought out the flower and fame of the colony, Secretary Wallie Reid proving a Napoleon upon this occasion. He not only put on a scintillating production without a hitch, but managed to dance with every fair one in the big crowd before the lights were doused. Social occasions at the Photoplayers are increasing in popularity. The atmosphere about this organization is an alluring one and the new officials seemed to have learned the secrets of successful operation, from the very outset of the new year. The ball, to follow on Feb. 13, already is an assured success. Every box has been over-subscribed, while the sale of tickets is tremendous. The ball is going to reflect great credit upon the board of control.

It was a dark and stormy day. The Los Angeles River was raging. So was Manager Isadore Bernstein of the Universal, for the swollen stream took a fancy to remove the new concrete bridge at Universal City. Therefore Bernstein walked into the stream, shovel in hand, followed by Don Meaney and other volunteers, and changed the bed of the mad torrent by shoveling in fast and furious style. The manager's cigarettes gave out at one time, and the river threatened to gain the victory for the nonce. Then a deckhand rushed up with the proper brand and the whole works were saved.

Altar and Cradle Notes

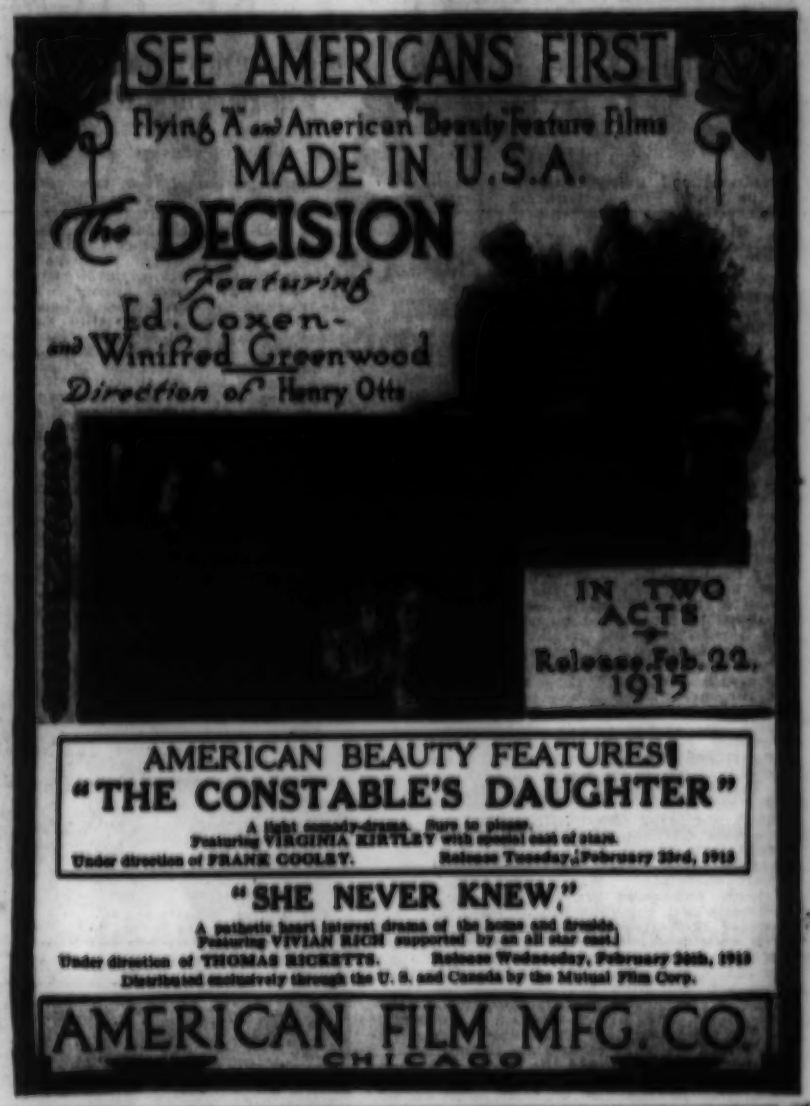
While titanic war is reducing the human race in foreign lands, the Pacific film colony is doing its whole duty in safeguarding this country against any possible falling off in vital statistic totals. In addition to similar events, close-herding each other week after week in the past, we now proudly report more additions to human kind. Behold! "Pop" Meaney now dawns on the view as parent of a fine, lively son, tipping the beam at six pounds at the weigh-in. Well done good and faithful purveyor of well-concealed truths. But stay, this is not all at the Universal. F. I. Beebe, publicity running mate to Don, also looms large as lullaby-singer to a sparkling girl baby, Frances, named before birth and lifting the indicator to the seven and one-half pound notch. Lurking in the misty background of this picture we observe two fresh and cheering events. There is Cameron Smith, of the Famous Players. Cameron marched bravely to the altar this week and became a home man. His partner in this event was Miss Lillian Hulbert, formerly of St. Louis, a sweetheart of many years. She has resided here four years. Smith arrives in Los Angeles, looks around, draws one breath of inspiring atmosphere and walks the young lady to the preacher. Quick work. But this studio also did team work. H. Lyman Broening, camera man for the Famous Players, went and did likewise, or promised to soon after we conversed on the topic. Miss Lillian Dobbins, of Pasadena, formerly of Philadelphia, is the young lady in the case. The war may now proceed.

Pop Russell Bassett, author of the famous ditty "Too Late, My Love," is in our midst once more. The colony arose as one person and gave three big cheers when Pop emerged from the frigid East and slipped into Angel City filmdom, where he sure was a favorite with the ladies during his previous residence. The veteran was sent out to join the sunshine contingent of the Famous Players.

The Adonis Society of Pacific Coast filmdom is growing. We are pleased to add Allen Dwan and George Melford to the list this week. Dell Hen Henderson is a candidate but still is reducing.

Secretary Wallie Reid, of The Photoplayers' Club, is about as happy as a lead playing a bit. Rising at 6 A. M. (Huh?) he posts the club books until 8:30. Then he meets various committeemen who are working on the ball preparations. By noon he grabs a sandwich on the way to appointments with concessionaires and gets back in the evening in time to make minutes and answer a million questions at the Board of Control meeting. The remainder of the time he plays for the Mutual.

(*Continued on page* 31.)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FEATURE FILMS OF THE WEEK

Lew Fields Scores in World Film's "Old Dutch"—"Island of Regeneration" a Pleasing Vitagraph—"Rule G" a Paramount Feature Out of the Ordinary

"OLD DUTCH"

Produced and Released in Four Parts by the World Film Corporation. Under the Direction of Frank Crane.

Old Dutch ..... Lew Fields
Violet, his daughter ..... Vivian Martin
Harry Bennett } Impostors { George Hassell
Mildred Bennett } { Marie Empress
John Cox ..... Charles Judel
John Rockmorgan ..... W. J. Ferguson
Harold Rockmorgan ..... Chester Barnett

The World Film Company gives us in "Old Dutch" a picture novelty, a typical musical comedy on the screen. The music is absent, but the comedy is there, comedy of the brand made famous by Weber and Fields, the Roger Brothers, and others of the musical comedy stage.

True to type, the plot of "Old Dutch" is not too heavy, there is just enough plot to serve as a peg on which Lew Fields can hang his bits of laugh winning business. The comedian is seen as an investor who conveniently loses his pocketbook—and thus his identity—in an early scene, with the result that he must take employment at the fashionable Florida hotel in order to pay his bill. He works as a hostler, a porter, bootblack, clerk at the soda fountain, head barber, and finally head waiter, with a corps of four select incompetents, where he demonstrates his greatest incompetency and inaptitude. With each new job he finds fresh material and a ready response from his audience. There was the scene in the barber shop, a specimen of the high artificiality of a vaudeville act, yet one that some few at the Casino pronounced "the funniest scene yet." Undoubtedly, it is funny, and Lew Fields uses his apparent infirmity of age to its maximum advantage.

In addition to the humor of the action, Mr. Fields has an undoubted asset in the laugh provoking excerpts from the play. As the soda clerk he inquires if his customers want "an Orange Sunday or an Ash Wednesday," and "what color they would like their chocolate." When one of his child friends announces gravely that she swallowed a pin, fumbling at his lapel, he answers "that's too bad; here, have another." His remarkably bony horse, the confusion of the wrong shoes at the doors of the guests, the spilling and confusion at the banquet, and their accompaniment of this rapid-fire repartee make for much mirth in an atmosphere which makes the triumph of the actor the more remarkable. His solitary lead, as when he and his victim in the barber shop are allowed the screen to themselves as in many other scenes, while it may not decrease the laughter, adds nothing to the reality. So with the plot that sees him in these predicaments. Given a mere $5,000 as advance on a wonderful invention, he travels to this elite hotel, where his daughter meets the son of the captitalist who has bought the invention. To save the attention his now well-known name would attract, he registers under an assumed name, while a couple of schemers, finding his pocketbook containing the check and letters, assumed the names of the inventor and his daughter. They have no money, they start to work out the sum they owe, and it takes a long time before the son of the capitalist, who has become engaged to the daughter of the inventor, thinks to telephone to his father. The latter arrives in one of those "altogether scenes" limited by the width of the screen and the director's desire to have expression tell. The imposters are kicked out, while both fathers give the necessary "bless you my children" in approved finale style.

Perhaps the best piece of work, except that of Mr. Fields, was contributed by the "villain," the schemer who assumes the other's name. He succeeded in producing laughter to an unusual degree in such an ill-favored part. Vivian Martin was as youthful as ever, although not called upon for great exertion in her part, and Chester Barnett was a similar foil. F.

BROADWAY STAR FEATURE
"The Island of Regeneration"

Six-Part Adaptation of Cyrus Townsend Brady's Novel of the Same Name. Produced by the Vitagraph Company. Directed by Harry Davenport.

Katherine Brenton ..... Edith Storey
John Charnock, Jr., as a Boy .. Bobby Connelly
John Charnock, Jr., as a Man .. Antonio Moreno
Valentine Langford ..... S. Rankin Drew
John Charnock, Sr. ..... Leo Delaney
Virginia Charnock, His Wife ... Naomi Childers
Dr. Clayton ..... Jack Brawn
Phyllis Carney ..... Lillian Herbert
Captain Harding ..... Logan Paul

In its entirety, "The Island of Regeneration" is an exceptionally satisfying production, as a human interest drama and as an artistic photoplay in the matter of physical environment. Edith Storey is just the actress to portray the varied life of Katherine Brenton, first the apostle of advanced ideas that leave no room for humdrum marriage, next the scantily clad companion of a savage on a desert island, and last of all an orthodox woman ready to become a law-abiding wife. Miss Storey does a number of things exceedingly well during the years on the island when her character is undergoing the rejuvenating influence of primitive life. She swims much as nature intended, without the hampering skirts of a modern bathing suit, likewise she poses gracefully on a rock—merely incidents, to be sure; but an audience will remember them.

It should not be inferred, however, that there is anything unduly startling in the picture, for, on the contrary, its tone is perfectly healthful. Katherine is a far better woman for her experience on the island, and she is the means of regenerating a man, born in civilization, developed as a savage and drawn back among his own people—because of Katherine. There is a first rate story here and the slips made in its presentation are not serious. One error, though, could easily have been avoided, and even now might be rectified in part by alterations in a few sub-titles.

In the prologue it is announced that Charnock, with his invalid wife and son, is going to cruise around the world on his yacht. They board a merchant schooner that in no way resembles a private yacht, and every now and again the *Nonesmond* becomes a square-rigged ship. Flashes of two dissimilar vessels intended to be the same mar the early scenes of the picture, and later on, the craft labeled as a United States revenue cutter, seems miscast.

For the rest, it is a picture marked by carefully staged scenes introducing plenty of exciting action. The *Nonesmond* is burned at sea and Charnock's wife and son reach a desert island in a lifeboat. The woman dies and John grows to manhood, speechless and totally ignorant. Twenty years after the destruction of the *Nonesmond*, the second thread of the plot is introduced, with an exposition of the character of Katherine, who airs her advanced notions before the society folk of San Francisco and finally, Langford, seemingly a kindred spirit, persuades her to test her unconventional theories by accompanying him on a cruise.

When they are well out in the Pacific Ocean, Langford reveals the brutality of his nature, and after a vicious fight in which much of the cabin furniture is smashed, Katherine lowers a launch and sets out for nowhere. Washed onto the shore of the lone island, she becomes the companion of its one inhabitant, and they have three undisturbed years in which to become thoroughly acquainted.

Then Langford, repentant, returns to find her and informs John, whom Katherine has taught to talk and think, that the woman belongs to him because of the two weeks spent together on his yacht. Katherine, completely in love with her island man, hides in a secret cave and he thinks her dead. Langford finds her, but she refuses to leave the island (an unlikely act) until John credits her innocence and comes back to get her. The last reel strays into improbable romance, much of which could be eliminated without injuring the story proper; for it is clear enough that the pair will be reunited and an audience grows a trifle impatient.

An earthquake is the most memorable of the many excellent scenes arranged by Director Davenport. The acting of Miss Storey is ably supported by Antonio Moreno, as the islander, and S. Rankin Drew as Langford. In the prologue, sincere performances are given by Leo Delaney and Naomi Childers as Charnock and his wife. D.

DIRECTOR JOHN H. COLLINS presents a rarely beautiful and accurate Chinese set in "The Mission of Mr. Foo." The Edison director ransacked the Chinese curio shops, and the company's Japanese actor, T. Tamamato, was enlisted in the camping in search of real "atmosphere."

"RULE G"

Five-Reel Paramount Release for March 4. Produced by the Blason Film Producing Company. Adapted from the Short Story Series by Rufus Steele. Directed by G. W. Lawrence and G. M. Noble.

Weston, engineer ..... Harry Stevenson
Spike Lacey, mechanic ... Lawrence Kansenberg
Ned Douglas, inventive mechanic .. A. C. Posey
Atterbury ..... Paul Gillette
Silent Smith, detective ..... Jack O'Connor

The idea that inspired this offering was used in a series in the *Saturday Evening Post*, entitled "Driving John Barleycorn off the Trains." It has the sanction of railroad heads, who occupy a scene in the film to impress the fact, it has already been published in the *Railroad Men's Magazine*; the great brotherhood of the road has everywhere approved of the film, and it remains for the still greater brotherhood of picture fans to act likewise. Perhaps their criticism will be the more severe, judging it as a film rather than as a crusade against an evil.

Scenically and spectacularly, the directors have placed no curb on their ambitions. A youth killed in a machine shop; a horse and wagon struck by an express; an engine tearing into a house full of people; a head-on collision between two trains (this happened in a dream, but the smash-up was the genuinely expensive article); a large mob well handled; several near smash-ups on the tracks and races against time; and, finally, from the best of the stories, the defeat of the striking employes by equipping a locomotive with several lines of hose and drenching the crowd. It is quite doubtful whether this is not altogether the highest number of thrills yet included in one picture that otherwise attempts a sincere dramatic portrayal.

Searching in the lists of famous players will not bring this cast to much greater prominence, yet hiring a well-known cast would not have visibly increased this department of the picturization. There were parts such as those of the engineer and the mechanic strikingly good, though rather difficult roles to play. The "S. P.," with whose approval the picture was taken, lent its hearty co-operation and real workmen, shop detectives, and general manager. Also its tracks and other facilities so that the cast might revel in some hitherto unattainable settings. There was always this spell of the rails on which the cast might rely.

Efficiency is the superintendent's cry, as accidents and carelessness continue to an amazing degree. His detective, Silent Smith (the real thing, once more), soon traces the cause to the railroad saloon. The company issues Rule G, forbidding the use of alcohol while on the job, and makes a clubhouse of the saloon. The drinking crowd operates a "Blind Pig" and continues to drink, as do the engineer, the conductor, and others. Finally, dismissed because of their disobedience, the men try to blow up one of the trains. A new safety device averts this danger, and the mutineers are routed as described. This all too brief review does not take into account the effect of drink on the various members of the engineer's family or the final fight between the inventor of the safety device—and the dismissed suitor of the engineer's daughter, the strike-leading mechanic, nor of many other incidents. F.

A feature production of "Graustark" has been completed by the Essanay Company. Francis X. Bushman takes the leading role.

PAULINE FREDERICK AND THOMAS HOLDING IN "THE ETERNAL CITY."
The Famous Players' Feature Will Open at the Broadway Theater, Feb. 20.

"MONEY"

Five-Part World Film Corporation Release, by James Keane.

Maximilian ..... Mat Snyder
Livingston ..... Norbert Cills
Hans ..... Elizabeth Stewart
George Gyssky ..... George Chesebro
Antonia Johanson ..... E. A. Warren

If films were a recognized educational medium the political aspect of this offering would make it acceptable to some and immediately objectionable to most companies, for it is the frankest kind of socialism as portrayed in an equally open-and-above-board melodrama. Its subject concerns labor and disparages capital. In the development of this it is socialistic and, with bomb placing, anarchistic. With the love story of the superintendent of the plant, a poor but very honest and fearless young man, and his stenographer sweetheart who is later kidnapped, the melodramatic aspect comes to the fore. The girl is the heroine, the capitalist's daughter the woman who loses out—socialistic trend of thought—and there are three villains, for good measure. The capitalist, who reduces wages, gives gorgeous feasts and bedevils the poor at every turn, and who is finally killed by an indignant Maker, the bolt of lightning also setting fire to his palatial mansion, is, we are told, the arch-villain. Assisting him is his partner, who pursues the stenographer, and the anarchist whom the latter has helped him in his quest.

In spite of the story, which is episodic instead of accumulative melodrama, the interest holds very well because such action is quite climaxial in itself, each move towards the last denoting some one's destruction, or a *resume* of the most exciting parts of accepted melodramatic action. Wherever possible the very prettiest of scenes are introduced, this being especially noticable in the pursuit of the sailing ship by the motor boat, the sinking of the ship and the rescue from the stranded vessel being unusually thrilling in this type of action. Other sets of prominence were those in the dwelling of the capitalist, the examples of marble halls and fitted accordingly. The most is here again attained when, after using entire some very fine fire scenes utilize their destruction as well.

Similarly, the cast is good in places and weak in others. The labor scenes required a mob to be handled, always a difficult undertaking with indifferent "supers," and there was much of the snap and fire of action which keeps a director at high tension to accomplish results.

In brief, the story relates the industrial unrest wth the pursuit of the stenographer by the young partner of the steel works. At a fabulous banquet the starving workers break in and disperse the diners. The opportune aid of the superintendent, who seeks to restore peace by peaceful means, acquaints him with the daughter of the capitalist. He takes her to see poverty in all its squalidness and misery. The assistant villain and consort follow and kidnap the stenographer in mistake for the helpess. An auto pursuit and boat chase ends in the death of all the inimical ones and the subsequent happiness of the superintendent and his typist bride. F.

"FOR ANOTHER'S CRIME"

Two-Reel Vitagraph Feature Produced by William Humphrey from the Script of F. C. Rumsey. Released Feb. 6.

Brandon, the scapegoat ..... Lee Delaney
Walker, professional gambler, ... L. Rogers Lytton
Deputy Harney ..... William Dunn
Sue, the flirt ..... Marian Henry
"Red" Higgins ..... E. H. Phillips
Judge Green, the justice ..... Frank Currier
Amy, his daughter ..... Leah Baird

Although this is a drama of crime, it presents a rather common occurrence—as film plays go—in an uncommon way. Being mistaken for the man who committed a crime and in this unjust circumstance being later blackmailed by his cellmate are the two crime theses substantiated by several other very unusual turns. Such a scenario would have every right to depend on its story, yet it becomes at the hands of the director and his co-partners more of a character study. For this an excellent selection of tried principals have been furnished.

With very few sub-titles the plot progresses to the stabbing, in which, after their rivalry over taking a girl to the dance, a young miner is accused of the death of the gambler, when in reality the deputy sheriff, a sworn enemy of the latter, had committed the deed. It followed a pistol duel, in which the constant flashes are spectacular, satisfy the sense of tense uncertainty, nad are satisfactory to a Board of Morals. Following the conviction the sheriff repents, and helping the young fellow to escape jail, starts in with him in the saloon business out West.

Here the hardened cellmate who escaped at the same time comes into the scene and, being unable to levy more blackmail, goes to the Justice of Peace, whose daughter the young fellow loves and to whom he has confessed the truth. Her father hears it and orders the youth from the house. Then the ex-sheriff enters, more shooting occurs, in which both the real criminal and the blackmailer are mortally wounded, and the dying ex-sheriff confesses. F.

MARC McDERMOTT AND MIRIAM NESBIT IN AN EDISON DRAMA, "OH, WHERE IS MY WANDERING BOY?" RELEASED IN TWO PARTS FEB. 5.

REVIEWS OF FEATURE FILMS

"MISTRESS NELL"

Five-Part Famous Players' Adaptation of the Play by George C. Haselton. Directed by James Kirkwood. Released Feb. 1.

Mistress Nell ..... Mary Pickford
Charles II. ..... Owen Moore
Duke of Buckingham ..... Arthur Hoops
Louise, Duchess of Portsmouth. Ruby Hoffman

In producing "Mistress Nell" the Famous Players faced a difficult task, because the play is in many ways a "dialogue classic." But with Mary Pickford much become possible that would otherwise be impossible, so that the picture, while achieving no new artistic heights, may easily be classed as standard and satisfying.

The play deals with the weak-willed Charles II., "of whom 'tis said he never spoke a foolish word or did a wise deed," Mistress Nell, the scheming Duke of Buckingham, his consort, the Duchess of Portsmouth, both of whom are seeking the downfall of the King, a number of nobles, ladies, court attendants, "Mine Host" at the inn, with his tavern force, all of which are as true of this old English period as it would be fair to ask of a domestic production.

The action may be told in brief: The hunting party and the woodland glade, where Mistress Nell and the King amuse themselves; then the theater and the royal presence in the box, perhaps one of the best scenes of the play; thereafter the midnight supper at the Blue Boar Inn, where Nell outwits the scheming Duchess; and then the ball given by the Duchess, where Nell goes disguised as an Irish lad, where she steals the papers that the Duchess has obtained from the King, and where, finding herself cornered, she makes a mad rush for liberty and utters the parting words from the top of the stairs which those who have seen the original play will probably recall: "You gentlemen may all go to hell." The final scene, quite in conformity with the last act, finds her followed by the King and others who have heard her boast that now she is going to call on her sweetheart, Mistress Nell. The "lad" is seen to enter the house, but search fails to reveal him until the gay young woman chooses to relieve a monarch's doubts.

If the play went any further there would be a moral, and it would probably be called a tragedy instead of a comedy. And therein perhaps lies the gravest fault, in one's inability to sympathize with the delightful if erring woman. As the King, Owen Moore gives a properly colorless sketch of the weak monarch and Ruby Hoffman is quite acceptable in a heavy part. F.

"THE GODS OF WRATH"

Pathe Drama in Three Parts. Produced by M. O. Penn.

Wolf Erickson ..... M. O. Penn
His Wife ..... Eleanor Woodruff
His Son ..... Henry B. Walthall

One schooner was wrecked, another was burned in the making of this stirring drama, the first to be directed by M. O. Penn, who heretofore has been known as a virile actor in character roles. It is the Jack London type of story, rather brutal in its power and abounding in physical action. Perhaps to make the brutality seem less shocking, the more important part of the picture, beginning with the introduction of Henry B. Walthall as Wolf Erickson's adult son, is passed off as a dream. But whether the happenings on the "hell-ship," *Ellen Miller*, are supposed to be actual or imaginary makes little difference. They are real enough on the screen.

Bringing out the inherent strength of the plot are the forceful characterizations given by Mr. Penn, Mr. Walthall, and Eleanor Woodruff; whereas, in the matter of settings the picture is fortunate, scenes on the doomed ship being especially well contrived. There was no pretense about the burning of the schooner, and apparently two of the crew had a narrow escape when, burned to the water's edge, the ship turned over on her side and one of the masts nearly struck a rowboat containing the seamen. An audience may well be startled by this scene.

That Wolf Erickson has a dangerously ugly nature is clearly shown in the opening reel when, despite the protests of his wife, he beats his son for a trifling misdemeanor. Erickson falls asleep, and in a dream his son, John, has become a young man who takes his sweetheart to a dance. The father follows him to the dance hall, the thrashing is repeated, and John is sent home in disgrace. But this time he resents the insult and runs away. John wanders into a cheap saloon, is drugged and carried unconscious to his father's ship. Again he is to be beaten into submission, and this time he fights back in return. The climax of the struggle finds the boat in flames started by an overturned lamp. Most of the crew are drowned; but Erickson and John escape, though they do not meet until both return home. Here the father aims a bullet at his son; but the body of his wife intervenes and she falls dead. It is all a frightful dream, and when the old sea captain wakes up he resolves to be a kinder man in the future.

Director Penn has scored a distinct success with his first production, thanks to his own efforts and those of the players in his support. D.

"THE LAW OF THE WILDS"

American Drama in Two Parts Released Feb. 1.

Pete Lear, trapper ..... Jack Richardson
Jessie, his wife ..... Vivian Rich
Steve, a prospector ..... Harry Von Meter
Steve, his partner ..... Reeves Eason

Films, the younger set, are the follow-up medium, in this instance of the trails that Jack London and later authors blazed in the wilds of Alaska. Though these plays are usually timed in the snows of Winter, here is a picture of that territory in Summer, with perhaps a little too much of the verdure showing to make it acceptable as an exact copy of that land in the light months. Here is, though, plenty of scenery beautiful enough for the most particular.

There is none of the deference a virile scenario sometimes makes to a cast that does not believe in too strenuous realism. The hardening effects of the surroundings are carried out by this cast to an exceptional degree. There is much of actual practise in the script, as, for instance, in the matter of food caches, whose violation is punishable with the extreme penalty, quite natural to understand in a country of long distances and little in the way of local nourishment.

The unhappy wife of the brutal trapper is forced to go with little or no food. He finds the cache of the prospectors, supplies the home larder, and leaves on short notice with another prospector for the new "strike." In the meantime, a landslide almost kills one of the two owning the buried food, and they are obliged to walk the distance back as best they can. Fortunately, they discover the cabin of the trapper, and recovered, decide to trap for a living. Both men, quite naturally, fall in love with the wife, the better of the two, however, defending her from the other. This one gets the sheriff, for he has found part of their stolen cache, and means to have the woman arrested. The arrival of the sheriff is timed with that of the returning husband, who in this melodramatic climax is shot in his attempt to escape. It is of such material that a primitive drama may be best constructed, with the other factors in corresponding appropriateness. F.

"OLD ISAACSON'S DIAMONDS"

Fourth of the Twenty Girl Detective Series Released by the Salem Company, Feb. 24. Written by Hamilton Smith and Directed by James W. Horne.

The Girl Detective ..... Ruth Roland
Worthington, her assistant ..... Robert Gray
Snake Henley ..... Paul C. Hurst
Queenie ..... Cleo Ridgely

It is no fault of Ruth or her new partner in detecting that she is not given any very great mystery to solve in this instalment, which may or may not account for the further fact that she does not seem to take her work very seriously, albeit she "gets there just the same," her goal being, as usual, the solution of a crime.

The crime opens the reel, when three masked men enter the apartments of the diamond dealer and take his newly acquired gems. The police are on their heels, however, and here ensues a spectacular chase, in which the offering makes up to a slight extent what it may lack in keenness otherwise. Two of the trio are caught, while the leader with the gems escapes to his home.

Going the third degree one better the girl detective cajoles, with soft words, and gets the address and name of the leader and spies on his house, where he lives with Queenie. She sees him put the gems in the coffee canister and sends two detectives with her assistant to recover them. However, they are not found.

So she starts over again and by frequenting the saloon in which she first watched him, is able to confront him at the time that he is about to sell the gems to a "fence." Once more he is allowed to escape and is finally rounded up in his own home. It will be seen, then, that the action, for all its atmosphere at different parts has nothing new to contribute. Yet, it is well acted. F.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Old King Cole was a jolly old soul,
And a jolly old soul was he!
He lost his pipe and forgot his bowl—
Writing for the pictures, you see!

* * * *

And old King Cole is not alone in that laudable undertaking, either. The whole blamed family is engaged in the work to the exclusion of all other pursuits, and the overworked editor curses softly as he receives sack after sack crammed with so-called photoplays. The correspondence schools are responsible. Their glittering advertisements tempt the unwary, and bales of impossible manuscripts are foisted upon the defenseless editor. It is hurting the profession in many ways. People ought to be warned every little while against the swindling concerns which pretend to teach by the mail route. By adroit personal letters they convince many unsuspecting persons that they can make big money if only they will take a course of instruction in the "school" in question. Every experienced newspaper man knows how many victims of "the newspaper correspondence schools" there are in the country. There is hardly a day passes in a newspaper office but that a letter comes containing an alleged news item. These manuscripts are just like the "school" photoplay scripts—all bear earmarks of the "instruction" the writers have received. In the upper left hand corner is the number of words. Somewhere on the manuscript is the stereotyped form that "enclosed is offered at your usual rates." Judging from the cheap stationery, or from the penmanship of an unaccustomed writer, or the bad spelling, the people who have fallen victims to the devilish scheme are persons who could ill afford the money. It is easy to imagine the kind of people who would be taken in, persons who were led to believe they could make a living by such means and who have been separated from a scanty hoard of money by a sharper who preys on other people. The "news" items sent to a large newspaper by the "school" graduate are never found to be of value; and the manuscript sent to the photoplay editor by the "school graduate" is never purchased. Trained men and women know the game, and you cannot teach the art of plotting, nor put ideas into one's head, by mail.

* * * *

Weeding Them Out.

The only method of weeding out these crooks, who prey upon the unsuspecting, is for the magazines and other publications to refuse the "school" advertisements. *The Script*, official organ of the Photoplay Authors' League, has been waging a campaign against these "school parasites," and with effect. It is announced that a number of magazine editors have agreed to eliminate the school advertising. The League is not stopping there, but has been searching its membership roster, and has expelled "professors" who by some means or other gained membership to the League. This is decisive work and certain to bring results. When the publicity mediums refuse the "school" advertising, then are the occupations of the sharpers gone. The *Photoplay Magazine*, of Chicago, recently had a house-cleaning. The publication is under entirely new management—from editor to office boy. It is said that this publication is also considering the banishment of "school" advertising. Ultimately, we believe that all publications of character will fall into line.

* * * *

Lists of Names.

The fake correspondence schools catering to would-be photoplay authors seem to possess complete lists of those aspiring to succeed in the art. Where do they get these names, is the question. The "professors," "faculties," etc., certainly must have up-to-date rolls, for no sooner does an author become reasonably successful than he or she is bombarded with circulars, prospectus, and other literature from one or more of the "bureaus," "associations," et al. Some may think that these names are all gathered from replies to the misleading advertisements. Far from it. Some of the names supplied to these "colleges" are of those who never answer the correspondence school advertisements; those who are not all tempted by the glaring misstatements that "Any One Can Do It," et cetera. Instances have come to mind where "leaks" have occurred in editorial offices. We know of recent and specific instances when editorial readers have been in secret understanding with some "school" sharper, and have peddled lists of names, the rightful property of the film company. Several editorial readers have been discharged, for sooner or later their sins find them out. And yet the trading in names continues; every week some author wonders how on earth a particular "school" acquired his name and complete address. Film companies are vigilant, and yet the traffic in names continues to flourish. At least twice, in recent months, one film company has discovered "underground passages" leading from editorial offices to the correspondence schools. There are diverse ways in which authors' names entrusted to the confidential keeping of an editor may be stolen. Records may be searched, names and addresses of writers secretly copied from scripts as they pass through offices in the course of routine, and these lists offered for sale to the highest bidder. A "professor" may take the list, check off the names and addresses new to him, and pay the thief 10 cents per name for all the new ones. It seems a petty graft, but some few people in whom confidence has been reposed have been known to do it. It will fare hard for the man or woman who is hereafter detected stealing names and addresses of writers, for criminal action will be taken.

* * * *

Why Be Pessimistic?

Some authors insist on looking at the dark side, averting their faces from the sun. Their pessimism is reflected in their literary work. We have in mind the work of one author. He is a natural born plot writer. Every one of his synopses contains the "something unusual"; every one has a punch and a bounce; editors are a unit in asserting that the author in question "has everything"—with the exception of cheerfulness. While his plots are unusual and compelling and are discussed in every editorial office, yet the author in question sells few stories. Why? Because his plots turn to morbid things; there isn't a ray of sunshine anywhere; pessimism reigns supreme; life is painted in its most horrid forms; so repulsive, in fact, that producers fear to handle the stories, despite their undoubted power. If this writer would liven up a little; if when writing drama he would draw the line where good judgment dictates, it would not be long until he became indeed a star.

* * * *

Getting in the Twist.

Read a script the other day which bore the name of a star. If the star's name had not been attached thereto, it is doubtful if we would have read down as far as we should, for the plot looked very hackneyed. But we read along, anticipating that something would happen. It did. It was a Western comedy and looked like old stuff. It was old stuff until the last scene. Then came a surprise to the audience, and the ending is bound to send 'em out laughing. This writer worked along a series of old situations until the old ending. He used the old ending and then dovetailed in another twist that changed the script from ancient stuff to new stuff. So you see it pays to work hard and get a reputation, and then when you want to twist old stuff into new stuff way down the line the reader will follow your work along, even if your synopsis proves to be incomplete, as happened in this particular case. It's the art of looking at an old situation in a new light that should be learned by many.

* * * *

The Market Place.

Jack Byrne, formerly Universal script editor, is now editor for the Santa Barbara Motion Picture Company, Santa Barbara, Cal., and has repaired thither from that dear New York city. Mr. Byrne writes that he is in the market for good two-reel dramas, and comedy dramas, and one-reel comedies. He writes: "Please tell the good writers that Jack Byrne will give each and every scenario his personal care, and prompt acceptance or rejection, with as good a price as anybody else pays for first-class stuff." Byrne is a clever writer, a nice fellow personally, and we commend him to the attention of authors.

* * * *

The Infant Prodigies.

Have you noticed that the leading film companies are using more women and fewer girls in their pictures? "I told you," writes a very accomplished actress in silent drama, "the time would come when people would rebel at being forced to see 'kissing games' with the inexperienced youth—not meaning that the game is better played by the more experienced! But there is more ability, better judgment, and bigger stories possible when the experienced actors and actresses are used. The change is coming and authors should study the new tendency on the part of leading producers." The Los Angeles *Times* contained an editorial on the subject, which we quote in part: "Are we not all rather skeptical of these infantile stars that never shine anywhere but on the screen? I am not disrespectful of the motion picture art. It can be a big art, so big I am almost afraid to think about it, but these dear little girls, who are as pretty as rosebuds and whose dainty faces are so pleasant to the eye, what would happen to them if they had to move in life across the stage of a theater with everything depending on that one appearance, and if they had to speak and everything depended on what they said and how they said it? Do you think they would be worth as much then as the president of a bank or of a country? Some of them, perhaps, if they had good press agents to tell it, but most of them would be worth about as much as the girl who sells ribbons and chews gum while she's about it."

* * * *

Around the Edges.

One of the most notorious of correspondence "institutes" is using clippings from *The Photoplay Scenario*, a photoplay author's magazine, in the "school" circulars. There is also a free "puff" for the publication.

A. D. Cloud, formerly head of the defunct Cloud Publishing Company, and affiliated with the Photo-playwrights' Association of America, *The Photoplay Scenario*, etc., is now practising law.

Hettie Gray Baker, script editress at Bosworth, Inc., finds time to act as secretary of the Photoplay Authors' League. Miss Baker courteously tells us that she always finds some fresh inspiration in this department. Thanks.

John Charles, well-known motion picture actor and author, is a water-color artist of unusual ability.

Elaine Sterne says she never writes a script until she is sure of her details. Would that others took like care.

* * * *

Damning with Faint Praise.

Don't damn with faint praise; if you cannot say anything nice about your fellow workers in the vineyard, keep silent. Remember that in slang phrase: "Every knock is a boost," and every innuendo cleverly couched reflects ultimately upon the author thereof. Editors soon learn to know the characteristics of many more or less successful authors, and the editors of photoplaywrights' departments learn best of all to know them. There isn't an editor of a film company who has not at least a half dozen correspondents who devote all their spare time to more or less skilfully vilifying the other fellows. Every head that arises above the average is a fair and shining mark for forked tongues; this fact seems inseparable with success. The higher you climb, the more willing hands seeking futilely to drag you down again to the common level. We regret to say that THE MIMEOGRAPH-EDISON Artistic Ending Contest brought out the usual run of these letters. The prize winners of every previous contest were particularly marked for the slaughter. One anonymous correspondent sent in a string of paragraphs which she said were taken from literary magazines, purporting to prove that not one of the more successful plots sold within the past year was original with the author. Another singled out about half a dozen star writers and endeavored to show that they were not in reality the authors of stories that bear their names; others descended to the level of personal abuse, scandal, and vituperation. These communications, of course, found their proper receptable—the waste basket. Winners of THE MIMEOGRAPH-EDISON Contest will win on merit, and it makes not one iota of difference whether any of them ever won a previous prize, or who or what they may be; the best title and the best ending will get the money. The judges have no means of knowing the identity of the contestants before final decision is made. The names and addresses, all sealed, repose in a safety deposit vault, were never even handled by any one of the judges, and would not have been opened in any event. Innuendoes aimed at this or that author are really innuendoes at the veracity and honor of the Edison Company, THE DRAMATIC MIRROR, the judges, and, other than this, the shafts of bitterness and envy may have flown wide; for all we know, none of the authors, made victims of these spiteful arrows, entered into the competition. There is room enough for all in this world. Don't damn by faint praise, which is by far worse than out and out charges. And the anonymous letter writer, the person who seeks to tear down the character and impair the talent of another and escape all responsibility therefor is a snake. That's too mild a term, but our real opinion is not fit to print. Malicious letters make no hit with the editor and if the writers thereof could know in what light he regards them, they would hesitate perhaps before putting their jealous missives in the mail box. Let us have no more of it; let us all be charitable. Charity, you know, covers a multitude of other sins!

A FORTHCOMING THREE-REEL LUBIN FEATURE. "THE SHANGAIED BABY." RELEASED JAN. 21.

ELSIE JANIS, during her short stopover in New York, was able to snatch time to show her first Bosworth production, "The Caprices of Kitty," to a party of her society friends.

FEATURE FILMS

"FOR HER PEOPLE"

Four-Part Pathe Drama.

Joan, factory worker ..... Florence Turner
Tom, a worker ..... Jack Raymond
Henry Calder, the president . Clifford Pembroke
Leslie Calder, his son ..... Franklin Hollams
Arnold, a shareholder ..... Herbert Dansey

An English version of the war 'twixt dividends and day labor—for the picture was made in the Turner English studios—in which every credit must be given to Florence Turner and Jack Raymond as two of the factory workers. Theirs is a piece of work that stands far above all other characters in the film.

It is not lack of acquaintance or appreciation of these foreign labor troubles that detracts from the effect of the film, for we have so eminent an example as "Germinal" about a year ago from the studios of the Pathe companies and probably one of the finest of its kind, with its deft characterizations, that has ever been produced.

The story finds a principal shareholder insisting upon a reduction of 25 per cent. in wages that dividends may be increased. The president appeases the hands by promising them a resumption of full pay at the end of this period. The six months is quite long enough, for the president's son, recalled to the factory, to fall in love with the factory worker and to have his engagement broken by the girl of his own set.

The same director now insists that wages be further reduced 5 per cent., and a strike is proclaimed, with its attendant misery, and the strikers, incited by Tom, prepare to set the factory on fire. Joan persuades the president to promise a resumption of work at full pay and thus averts this disaster. In the meanwhile, after having saved her fiance's life, she persuades the girl who broke her engagement with the son to return to him, and announces that she loves him so well that she is prepared to give him up, besides which she loves "her people" and eventually marries Tom. F.

"FILE NO. 113"

Two-Part Biograph Adaptation of Gaboriau's Novel Released Jan. 26.

Valentine ..... Louise Vale
Gaston, her lover ..... Van Christy
Louis, his brother ..... Franklin Ritchie
Fauvel, the banker ..... Jack Drumier
Madeline, his daughter ..... Gretchen Hartman
Prosper, his clerk ..... Alan Hale
Lecoq ..... H. V. Barno

"Monsieur Lecoq," "File No. 113," and others equally famous by this writer of detective stories are to the French what E. A. Poe's tales are to American literature. Each is famous, not only for its absorbing story, but for the manner in which the author developed it. The mystery being presented, an abrupt transition takes us back into the history of the characters entering into the tragedy, and the revelation of their inter-relation was usually sufficient to solve the mystery. The treatment in this picture was different, however. The latter part is given the preference, and after the deed has been committed the famous detective is called and solves the mystery.

As a story it is of the highest purpose and interest. The relationship of the characters is typically French, which a careful direction has essayed to maintain convincing with a fair amount of success. Lecoq is hardly the type of detective one would expect, and yet above all its possible faults stands out the fact that there is a distinctive story which the author had to tell.

Forced to flee because of a drunken murder, the lover leaves the girl in his brother's care. The latter and her mother contrive to steal the child when it is born and leave it with a peasant. Years later, penniless, having ascertained the child's death, Louis, the brother, presents his companion in poverty to the girl, now married to a rich banker, as her own son. They gradually force the woman to give up all her possessions, and when these are gone, obtain the key to the vault. They rob the vault that night, but a scratch on the safe door enables Lecoq to prove the innocence of the suspected clerk—Alan Hale—and to wring from the wife a confession as to the truth, for her key bears the trace of scraped varnish. F.

It's a Long Way to Tipperary (Pathe, three reels).—There is no doubt that this picture was made with an Irish cast in Ireland and this feature of it, with the black-haired colleen and her two ardent wooers, one a Nationalist and the other for Home Rule, furnishes the beginning with a good deal of personal conflict. War brings them together, however, and they march away amid the plaudits of the villagers. They tell that when war was first declared, the Kaiser sent a wireless to his representative in America which read: "Muster 100,000 of my loyal subjects at once; if you can't get 100,000 Germans send 300 Irishmen." And that's about the chance that a horde of unnamed Saxons in spiked helmets have against this doughty Celtic command. Undoubtedly personal encounters and adventure do exist in the present conflict, and this body of hard fighting Irishmen had their full share of them. In the end the less likely of the two lovers sacrifices his life while the other returns to the girl. There are numerous examples of finely tinted camp scenes and that the cast is wholly Celtic and that the surroundings ring true is as undisputable as it is satisfactory. And what is further, the caption and the subject will recommend it, aside from its contents. F.

HENDERSON TO KEYSTONE

(Continued from page 27.)

The athletic department of THE DRAMATIC MIRROR is hereby declared open, officially. First directing our attention to the Los Angeles Athletic Club, a tidy, little, million-dollar institution, we see such boarders present as Dustin Farnum, David Kirkland, Al Kaufman, Jack Pickford, Donald Crisp, Allan Dwan, Hobart Bosworth, Allan Hale, etc., etc. Taking the elevator to the handball courts we discover little Jack Pickford walloping Donald Crisp, loser of $2; Crisp fading the same youngster in another clash; Kirkland revealing an absolutely new swipe known as the spit-curl wallop, and Kaufman absent-mindedly doing his high dives after the ball instead of saving them for the tank. Dwan says he is the champ. As each member of the group has privately slipped us the same claim, the court is in doubt. Therefore, the Mirror cup will soon be placed on exhibition at the club to decide the torrid debate. The future has a hideous appearance to the casual onlooker.

Director Paul Powell's first picture for the Griffith studio is "The Lost Lord Lovell."

Of Interest to Authors

We are not an employment bureau, but if professional and highly successful photoplay writers will declare themselves in the field for a market, the writer of this department will be delighted to reveal such wants as those frequently made known to him by various studios.

Mrs. Frank ("Spec") Woods can do other things besides write a feature photoplay. For example: there was her new and expensive auto. She didn't know how to run it, but went and did it anyway. This shows what can be done if one has determination and the nerve. Of course, she stripped all the gears, but that merely is incidental. We contend we have proven our point.

Now comes Mona Jacobs to join the merry circle of those who dispense to a waiting and breathless public great truths regarding the film players. Mona is the sharpshooter at Mack Sennett's studio. His duty is to reveal a small portion of the terrific Keystone happenings. Readers now are informed as to the big gun firing the heavy shells of past weeks. Jacobs has had no eagles robbing Christmas trees; no managing directors sprinting one hundred yards in nine seconds, and no character women pinched by juvenile officers. Therefore we welcome Mona, as a novelty, if not a purveyor of good cigars.

Adolph Zukor, head of the Famous Players corporation, will be in Los Angeles by the time of this publication. He will make known future plans later.

In reply to a query which has not been received as yet, will state we do not know who is producing at the Western Lubin at present. Captain Melville's publicity manager may have lost our address.

Charley West is learning the one-step. Now girls, don't crowd.

Prince Chan is occupying his new residence, the landscape gardeners having completed their work this week. Chan, perhaps, is the only member of his tribe to have such possessions, but manager Thomas Persons, of the Selig Jungle Zoo, believes that royalty should be served. Therefore, the rare orang outang has a fine home and grounds at the million-dollar studio.

We soon will publish Bobby Harron's great secret unless that young Mutual fellow consents to be good.

The beauty who is rather new among Inceville players is Elizabeth Burbridge, a Los Angeles girl, daughter of Mr. and Mrs. O. H. Burbridge. Elizabeth was born with a charm of individuality which has developed gradually throughout the years, until we feel rather good about an extended friendship with the whole Burbridge family. She is making a proud record in film.

Ince a Burlesque Magnate

Thomas H. Ince, the N. Y. M. P. Co. official, is to enter the burlesque field. He will be associated with John Blackwood, formerly manager of the Belasco here; and Rube Welsh. The three have taken lease on the historic Century Theater and will start a lively "show" on its way within a month. Welsh, noted as a comedian, will superintend the productions.

D. Nunerbacher, a Biograph camera man, was knocked down and rolled by an auto recently, suffering gashes of the head and body. He is fortunate to be at work in bandages. The offending driver hastened on his way, leaving his victim laying on the ground.

It is reported that Mack Sennett has signed up several famous stage celebrities for his future six-reel comedy features. Some of the names hinted at will cause surprise and great interest when announced.

Howard Hickman is playing the lead in a powerful Inceville production, "In the Warden's Garden."

Thomas Chaterton, of Inceville, has completed his first effort as producer. It is "The Wells of Paradise," and has oil-well atmosphere to burn. Thomas Ince and William H. Clifford produced the photoplay.

The plucky J. P. McGowan, with his broken bones, has left the hospital to make the trip to Las Vegas with his company, for scenes at that place. He cannot walk but still is on the job each day.

Little Mary Pickford and her associates are endeavoring to decide upon a story for the next production. Between times Mary is getting acquainted with mother, whom she was parted from almost two whole weeks. The entire Pickford family now are in Los Angeles—Mary, Lottie, Jack and the beloved mater.

Several publicity departments seem to have lost our address. It is 1,543 Council Street, Los Angeles.

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OUR BUSINESS

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Those who heeded our advice booked

MACK SENNETT'S

Instantaneous Six-reel Comedy Success

"Tillie's Punctured Romance"

Our best reference regarding this wonderful money-maker for state-rights men and exhibitors are the state-right buyers and exhibitors themselves.

The buyer of rights for three Pacific Coast States, who made the purchase solely upon the recommendation of Mr. Adam Kessel, Jr., President of the New York Motion Picture Company, before he had seen the MACK SENNETT FEATURE, wired for rights for Honolulu and four additional States after the first week's showing of the picture in San Francisco.

KESSEL & BAUMANN
MANAGERS

STUDIO GOSSIP

ESTELLE MARDO,
Playing Vitagraph Leads Opposite Maurice Costello.

F. McGRAW WILLIS, the author of "The Quest," a five-part feature produced at the American Studios, acquired a widespread popularity through his special Sunday newspaper and magazine articles. Mr. Willis has done every other kind of work conceivable, running the gauntlet from a railroad section hand to editor of a country weekly, with a record of over one hundred produced scripts. Mr. Willis is but twenty-four years of age.

EDGAR LEWIS is in Georgia producing a new feature. Mr. Lewis is enthusiastic over the riches of that State in picture locations.

"IT'S A LONG, long way to Texas," writes Eleanor Woodruff, who has just arrived in the Lone Star State with the Vitagraph Company that is to produce several features there during the coming months. "The bright lights of Broadway seem but a dream, and one wonders why on earth we ever wanted to stay out of bed after ten o'clock at night. We are quartered at Fort Clarke, and the nearest city is San Antonio, fourteen miles away. The officers here are awfully nice; in fact, they make me feel like a 'regular army man,' not a volunteer. I will have to do some reckless horseback riding in some of the pictures we put on, and the commander of the fort has given me my pick of the horses, while all the handsome officers have offered to teach me. No, you needn't look suspicious, I am not performing the old swimming trick of pretending that I have to be taught. Besides, you really can't resist these officers."

HAROLD HOWARD is the latest legitimate actor to permanently bid the stage farewell. After appearing with success in the Kleine features, "Officer 666" and "Stop Thief," staged by George Fitzmaurice, Mr. Howard has now signed for the Selig Stock and leaves for Los Angeles the first of February.

MAKATO INOKUCHI, the Japanese actor, has gone to Los Angeles to join the Selig Stock company.

IRENE WALLACE, formerly of Essanay and the B. A. Rolfe Company, has become a member of the Selig Company's Los Angeles Stock.

BEATRIZ MICHELENA, the beautiful star of the California Motion Picture Corporation, recently performed the feat of swimming the Russian River in Sonoma County at a time when the stream was flooded with a torrential Winter rain. The company was engaged in filming "The Lily of Poverty Flat." The hero in the story swims "the North Fork" in order to dance with his sweetheart. It was no trifling job for Frederick Lewis, leading man for Miss Michelena. After he had safely negotiated the flood, Miss Michelena, on a dare, plunged into the river and made the trip like an Annette Kellermann.

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(THE STUDIO EMPLOYEES)

Laughed and Laughed and Laughed

That's What YOUR Audiences Will Do When They See the Greatest

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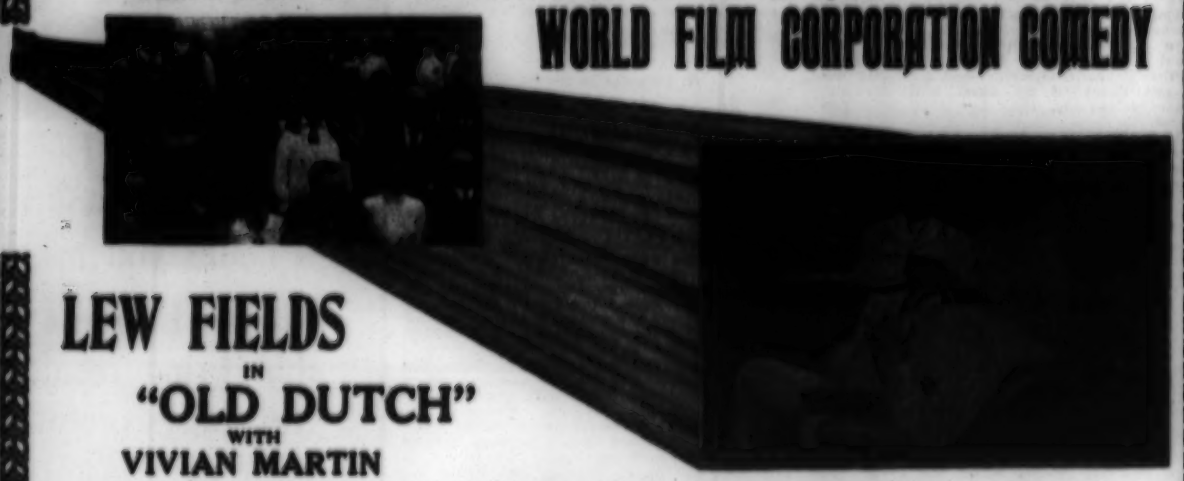

LEW FIELDS
IN
"OLD DUTCH"
WITH
VIVIAN MARTIN

and an all star cast including Charles Judels, George Hassell, W. J. Ferguson and Marie Empress

"Last night I saw the private showing of Lew Fields in 'Old Dutch,' a five-reel comedy, with Mr. Fields, Vivian Martin, and a real, honest-to-goodness all star cast, and it is superb. Frank Crane has made a wonderful film and Mr. Fields is surely to be congratulated on his screen debut."
—*From New York Evening Mail, Feb. 1, 1915.*

A photoplay version of Lew Fields' greatest stage comedy success.
A Shubert feature in five acts. RELEASED FEBRUARY 8.

For Further Information Communicate with the Nearest Branch of the

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FEATURE FILMS

"THE EXPLOSION AT FORT B2"

Five-Part Picture Playhouse Film Company Release, Featuring Maria Jacobini.

A war picture abounding in action, some of it new, much of it old, but with a European director's eye for beauty. What would usually be a plain chase here becomes a picturesque pursuit. Tinting and every other device for achieving beauty is called to the aid of the picture.

The picture opens with the laboratory success of the inventor who tries out his new high explosive, "Terminite," successfully on a small building. His fame is instantaneous, and at a reception he meets the daughter of the general who has championed him, while a jealous captain looks on at his successful wooing. The trinity is complete, although the auxiliary characters, a deaf-and-dumb shepherd, several military attachés and others as the action demands, are particularly good and important.

The "Austrians" kidnap the inventor and he is placed in Fort B2, where, unless he will tell the secret of his invention by noon, a ray of sun from the hole overhead will explode the gunpowder arranged for that purpose. In the meantime his sweetheart, with whom he was to have met, has followed with several officers, they are seized by the "Austrians," and told to watch the explosion. Another party follows them and they escape, but as the explosion did not occur at noon the conclusion must be that the inventor betrayed his secret. However, the shepherd has followed also, and while he seeks to break in at the door the faithful dog sits himself down over the hole, cutting off the rays of the sun. Released and away, the small fort is blown up, while the pair after many difficulties escape from the island, and the inventor is free to go back to the girl as her betrothal to the jealous captain was about to take place.

Doubtless it is possible to find fault with any such production, and certainly this plot, if analyzed, will reveal more than its share of improbability, but that it holds an interesting and artistic full hour's away may not be gainsaid. F.

"THE SECRET ROOM"

Two-Part Kalem Drama, Featuring Tom Moore and Marguerite Courtot, and Released Feb. 22. Director, Tom Moore.

The Doctor ..... Tom Moore
His Wife ..... Rebel Clifton
The Derelict ..... Robert Ellis
The Girl ..... Marguerite Courtot
The Hindu Servant ..... Payton Gibbs

A Tom Moore production of a mystic story. The settings are appropriate once more, and the acting so much so that it seems almost useless to "feature" any of this generally effective cast.

The doctor, presumably a psychologist, persuades a man whom he prevents committing suicide to sell himself in return for an easy life for a certain time. He takes him home with him, and at the end of the stipulated period hypnotizes him. A young girl visitor to the house proves to be the reason for his wishing death, and as soon as the young couple are reconciled, he repents of his contract. The secret room into which the young girl is not allowed to enter contains the imbecile son of the doctor. The father plans to transfer the mind of the man he has bought to this invalid soul. However, the child dies, as the transference is to be made, and there being no further reason for his purchase, the crystal gazing doctor and his wife agree to the union of the young couple.

Not only is this a strange story, but it is well presented where the slightest fault would send it to decided obscurity. Its mysticism is its silent hold, while the artistry of Director Moore is the outward evidence of much care and beauty. F.

The Wolf Unmasked (Pathe).—In almost every department this three-reel melodrama falls below the standard of Pathe pictures. The story is not in the least convincing, much of the acting is strained and unnatural and the settings lack the finish we have come to expect in films released by this concern. The automobile wreck near the close of the last reel probably is rated as the big scene; but in comparison to other more completely presented wrecks, in which the actual collision between an engine and an auto, is shown, this one is not very impressive. A suggestion of the story will be enough, to indicate its tone. Two young thieves enter the home of a bank president, one as a friend, the other as a butler. They rob the bank, Jack elopes with the banker's daughter and circumstantial evidence points to the banker's son as the thief. It takes a long while to straighten the matter out and land "the wolf" in police custody. D.

The Answer (Eclair, Feb. 24).—In subject matter and treatment this two-part Eclair melodrama made in the West, follows familiar lines. We see how circumstantial evidence is made to convict Foster for a murder in which he had no part, and follow a fairly reasonable chain of happenings preparatory to the exoneration of Foster and the death of the real culprit, who, as usual, signs a confession of guilt. Locations for the exterior scenes seem to have selected with considerable care and the cast, including Norbert A. Miles, Fred. Pearse, Lucie K. Villa and Clara Horton, is equal to the demands of the melodramatic action. D.

REVIEWS OF LICENSED FILMS

The Nameless Fear (Lubin, Feb. 5).—In writing the scenario for this picture, Emmett Campbell Hall was content with a simple plot. It is a "horror" story relieved by a happy ending. Since childhood Dulcese has lived in a spooky mansion with her unpleasant guardian and an old woman for companions. Naturally, she has a bad attack of "nerves" and a morbid interest in the contents of one room, the door of which is always kept locked. The guardian intends to drive Dulcese insane through fear, so that her fortune may remain permanently in his keeping. A young civil engineer, prospecting in the neighborhood, breaks into the house and saves the girl at the crucial moment. The subject is fairly well handled with Louise Huff playing Dulcese and Edgar Jones the civil engineer. D.

The Borrowed Necklace (Biograph, Feb. 4).—An odd plot may give this drama an interest that would not be aroused by the characters. They are artificial. To adorn herself at a reception, Florence borrows a costly necklace from a friend. She has a duplicate made in paste stones and by mistake returns the imitation. It is stolen by her friend's butler; Florence is accused and about to be convicted of the theft when the genuine necklace is recovered. Claire McDowell and Charles H. West play the chief roles in a story suggesting French plot models. D.

The Manufacture of Big Guns (Edison, Feb. 24).—By special permission of the Ordnance Department the manufacture of 14 and 16 inch guns at the Watervliet station is permitted before the camera, a series of pictures that prove interesting, instructive, and timely. A split-reel subject. F.

The Furnace Man (Lubin, Feb. 6).—The fact that the screen may produce comedies that approximate the legitimate successes has its best example in this one-reeler which Joseph Kaufman produced. It creates the role of the young man who takes the place of the furnace man that he may call on the girl with whom he became infatuated at sight. The predicament is a good one, the more so when he roasts and then smokes an afternoon tea party, given by the young lady, out of the premises. Fortune now favors him, and he makes a compromise with her hard-up father to go into partnership with him provided the girl is included in the bargain. That night he shows up for dinner, much to the girl's confusion. Joseph Kaufman is the young man, Ethel Clayton the girl, Robert Fortier her father, and Walter Law the furnace man. It was a clever cast, depending to no small extent on the script by Florence Hollies. F.

The Portrait in the Attic (Edison, March 3).—The role of young girl, who cannot transfer her love from the mother who died to the step-mother brought into the home a stranger, is made very appealing by Viola Dana. No amount of kindness serves to win the child away from memories of the mother, whose portrait is a sort of shrine stored away in the attic. When Thelma is lonesome she finds companionship in the painted figure, and even on the night of a birthday party in her honor, she sneaks off to the attic and goes to sleep with the portrait beside her. In a dream, the spirit of the dead woman appears before Thelma and persuades her to respond to the kind advances of the step-mother. Robert Conness and Miriam Nesbitt are the parents in this pleasing picture, produced by Director Collins from a scenario by Richard Ridgely. F.

The Creed of the Clan (Essanay, Feb. 2).—A somewhat sketchy version of a Saturday Magazine story, in which the chief incidents of the plot are given without much explanatory characterization. Bradley, seemingly a prosperous citizen, is found not guilty on a murder charge because of the false testimony of Sandy, who by freeing Bradley is repaying an old obligation. The murderer's pretty daughter has no idea that her father is less honorable than he appears and both men are determined to keep her in ignorance. When the police learn that Sandy testified falsely and Bradley is threatened with arrest, the young man, thoroughly in love with Kitty by this time, accepts the guilt himself. For the sake of a happy ending he is allowed to escape from police custody and flee home in South Africa. Needless to say, the girl goes with him. Bryant Washburn, Ruth Stonehouse and Rapley Holmes present the principal parts. D.

The Dancer's Ruse (Biograph, Jan. 30).—The locale of this melodrama is in Russia, where the governor of a province determines upon drastic measures to curb the Nihilists. Lydia, a dancer, and her sweetheart, Dimatroff, save the life of Lydia's brother, who is sentenced to death. The dancer uses all of her wiles and graces to charm the governor and when he is intoxicated secures his signature above which an order pardoning the condemned Nihilist is written. Settings for the picture suffice, as does the acting of Claire McDowell, Frank Evans and Charles H. West. But it is difficult to make artificial stories of Russian life convincing. D.

Another Shade of Green (Lubin, Jan. 30).—A full reel is too much for this broad farce, written by Edwin Ray Coffin and acted by Mabel Paige, Harry Lorraine and Billy Bowers. The story amounts to little at best, and the humor in the incidents does not warrant one thousand feet of film. Briggs thinks that his wife is flirting with their star boarder. He leaves a note announcing that he has drowned himself in the well and then, draped in a sheet, returns as a ghost. The star boarder, it develops, is wanted by the police and Mrs. Briggs does her part in returning him to the courts of justice. The picture has a few laughable moments. D.

Protecting Big Game (Edison, Feb. 23).—Edison co-operates, this time with the Panama-Pacific Board that tries to preserve big game in Idaho, by presenting a half-reel of the theoretical case of a greenhorn huntsman who has made up his mind to kill an antelope. By dogs and sled and ski he travels over the deep snows, finally coming upon a lone antelope which he shoots and skins. Justice in the guise of a game warden finds the carcass, tracks him to his camp and brings him back under arrest. Several herd of antelope are shown in picturesque proximity, and in general, the views over the snow-clad and tree-dotted mountains are exceptional. So is the nature of the film. It is split with Their Happy Little Home. F.

Heart-Selig No. 9 (Feb. 1).—The Chinese exhibit in the Panama-Pacific Fair; a huge mountain of Virginia coal awaiting shipment in the way soon to be up-to-date methods of loading it and protecting it from spontaneous combustion; Harry Thaw taken from Manchester, N. H.; the official opening of the new Federal building in Boston, a five hundred foot structure, with panoramas over the city; pen-combatants from Tsing-Tau reaching San Francisco via Korea, having left before the investment by the Japanese; and a series of extensive views of the German recruits drilling at Frankfort, as taken by Staff Photographer Wallace. Seven thousand recruits are engaged at one and the same time in various manoeuvers. They are in close formation and as a specimen of war pictures give undoubtedly the most extensive views of any troops yet seen in the present war. F.

Fate's Protecting Arm (Biograph, Feb. 1).—As the reel opens a burglar and his female accomplice break into the house and bind its aged male occupant. The wife, meanwhile, manages to telephone to the police but is then seized, and the old lady, together with her husband, are locked in a closet. Then the police arrive, and playing off as the owners, the pilfering pair deceive them and persuade them to leave. It is the utmost in strong openings. It shows the female companion learning that they have robbed a minister, conscience stricken, she leaves to take the place of governess. And her widowed employer falls in love with her as does his child. Then the man finds her and follows to where he learns the address. That night he pries his way in. She, knowing that he will attempt to enter, has decided to leave. She meets him in the lower hallway, a fight ensues. Protecting herself with a vase she knocks the pistol from his hand, and in the struggle he is shot dead. There is no time left or inclination for explanations. The widower simply folds her in his arms. Strong situations and excellent characterizations increase the worth of this really superior product. Augusta Anderson, H. Hiebert, James A. Furey, Lodusky Young, F. Hahn and Katherine Lee are the players. F.

The Barrier of Faith (Vitagraph, Jan. 28).—The best part of any religion, and the missing quality in some of our modern cults, Faith, stands out for Jew and Gentile to admire in this truthfully written and still more admirably directed and acted one-reel story. Solomon Cossack is the author. Van Dyke Brooke, the director and orthodox Jew, while Mrs. Mary Maurice is the wife. Norma Talmadge, the daughter, and Denton Vane, the young gentile whom the girl marries in spite of her parent's mandates to the contrary. It is, then, the old dramatic theme of the girl who marries, whose husband soon starts drinking, is killed, and finally the homecoming of the girl. It is rare indeed that one sees so far from a Second Avenue theater, the religious ritual and true orthodoxy here shown. It is at the Passover festival, in celebrating which the door is opened for the spirit of Elijah to enter, that the girl chooses to return penitent, and though the parents have mourned for her as one dead, they gladly welcome her home. There is not a discordant note in the production, while the cast of four principals handled their parts expertly. F.

Cabman Kate (Vitagraph, Feb. 4).—We have seen too little of Eddie Redway since the delightful series of Essanay comedies released last year. Mr. Redway is a natural comedian, and his ability does not seem to suffer from weakness in the story furnished him. In the present one-reel comedy, directed by C. Jay Williams, he is seen playing opposite Kate Price. The latter is the laundress, who takes possession of Redway's cab for an unpaid bill and undertakes to hurry a salesman to the depot. Redway follows on foot with the police. This chase occupies a good part of the reel, and each scene enriches the situation with that much more reason for enjoyment. Kate Price undoubtedly does some of her best work, while Edward Elkas plays the salesman acceptably. W. A. Lathrop wrote the script. F.

Sophie's Home-Coming (Essanay, Feb. 4).—Here, as in many of the Victor Potel, Harry Todd, Margaret Joslin comedies, the individual acting and the clever handling of details supplement a story of small moment. Slippery Slim has been noticed by Sophie to meet her on the stage that arrives at five o'clock in the morning. Slim sets an alarm clock accordingly; but Pete steals it and himself meets Sophie while his rival places Hans-forth Pete behaves as becomes a favored suitor; but sneezing powder placed on a handkerchief instead of perfume, proves to be his downfall. The film is made reasonably entertaining by the three players already mentioned and Ernest Van Pelt as Sophie's father. D.

The Green Cat (Vitagraph, Feb. 8).—Billy Quirk, Constance Talmadge and Lee Beggs appear in this farce that occasionally runs into burlesque. Mr. Tubbs, the head of a detective agency, insists that his daughter shall become the wife of a great detective. Whereupon Billy proceeds to demonstrate his worth by finding a lost, strayed or stolen green cat. Tubbs thinks to outwit the young man by painting a cat green and passing it off on the old maid as her missing pet. Billy captures a cat covered with paint spilled by house decorators, but it remains for the detective's daughter to locate the genuinely green animal and claim the reward. Some of the scenes are amusing. D.

The Engineer's Peril (Kalem, Feb. 20).—Plenty of action distinguishes this Hazard which Robert Vignola directed. The girl telegrapher discovers a convalescent man in her vicinity warned over the wire by another operator, and in the means of his being lodged in the penitentiary for a long term on old charges. He escapes and secures a position as fireman on the engine run by the telegrapher's husband, her sweetheart when the story opens. Through him he determines to hurt the girl, and on the next run knocks him senseless with a bar. The girl jumps the moving train and leads in the attempted capture of the ex-convict, but he is thrown from the train and killed. F.

A Melodious Mix-Up (Kalem, Feb. 19). Lloyd Hamilton and Bud Duncan, who are to be featured in a series appertaining to nothing in particular but which go under Lloyd Hamilton's nom-de-screen of "Ham," occupy this one-reel offering with success and joyousness unconfined. Hamilton Smith has furnished them with a vehicle of great possibilities, which Marshal Neilan has viewed and improved. The one comedian is leader of an orchestra, the other is his drummer. Harmony prevails until both fall in love with the star of a burlesque show which opens that day, and thereafter in trying to enforce their attentions much of the slap-stick ensues. The funniest features of the offering, however, are the individual members of the orchestra—the flute players, with the instruments bedecked with white ribbons; the violinist with the yard-long beard and others in the band, each with their droll peculiarity. F.

Just Like a Woman (Selig, Feb. 8).—In this drama of newspaper life, the story may be taken as an argument for women workers in the journalistic field. Dutton buys the Centerville *Record* and immediately drops Phyllis Darel from the staff because he believes that only men are valuable in a newspaper office. The biggest advertiser in town launches a rival paper and makes Phyllis editor. When an important story breaks, Dutton is in bed nursing an injury and his head printer is hopelessly intoxicated. The unselfish girl takes it upon herself to get the type and get out the rival sheet even when the building is in flames. Soon after that the two papers are combined and their editors are married. The picture is improbable at every turn, but is made fairly entertaining by a competent cast. D.

She Would Be a Cowboy (Kalem, Feb. 23).—The girl who dons cowboy's apparel and runs away for adventure is the character that finds Ruth Roland in the title-role and to interesting figure. John R. Brennan, F. C. Mattison, and Jerome Henderson form the cast. The girl is the means of bringing a quarreling couple together, and in so doing almost precipitates a row until her sex is discovered. It is at the beginning of a reel with "Tomboys." F.

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as "Viola Drayton"

Gustave Frohman

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VITAGRAPH

"HEARTS TO LET"—Comedy-Drama — **Monday, Feb. 8**
After a separation, they meet in a vacant apartment, where they re-establish their love and themselves. LEAH BAIRD and LEO DELANEY are the principals.

"THE WRONG GIRL"—Two-Part Comedy — **Tuesday, Feb. 9**
In their anxiety to get her, the Count and the Sophomores get the wrong girl. The right man gets the right girl and thereby hangs a tale. WALLY VAN and star cast.

"BREAKING IN"—Comedy-Drama — **Wednesday, Feb. 10**
As a social lion, Wall Street ignores Jones. They try to make a lamb of him, but he makes goats of them. LILLIAN WALKER and NED FINLEY in the leads.

"ON THE ALTAR OF LOVE"—Drama — **Thursday, Feb. 11**
She sacrifices her ambition for his. He learns of it. Together they share each other's happiness and success. Presenting MAURICE COSTELLO.

"THE HYPOCHONDRIAC," or "When Greek Meets Greek"—Comedy — **Friday, Feb. 12**
As direct heir, he accuses his uncle's fiancee of mercenary motives. She disproves the accusation and becomes his aunt. SIDNEY DREW as the hypochondriac.

"MOTHER'S ROSES"—3-Part Drama—Broadway Star Feature — **Saturday, Feb. 13**
The abiding love of a mother is an ever present protection to the evils that surround us. It lives when all else withers and dies. MARY MAURICE, JAMES MORRISON, DOROTHY KELLY and all star cast.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"THE PROFESSOR'S NIGHTMARE"—Comedy	MONDAY, FEB. 15
"O'GARRY OF THE ROYAL MOUNTED"—3-Part Drama Broadway Star Feature	TUESDAY, FEB. 16
"SOME WHITE HOPE"—Comedy	WEDNESDAY, FEB. 17
"THE QUALITY OF MERCY"—Drama	THURSDAY, FEB. 18
"A MADCAP ADVENTURE"—Comedy	FRIDAY, FEB. 19
"TWICE RESCUED"—Drama in Two Parts	SATURDAY, FEB. 20

BROADWAY STAR FEATURES

A MILLION BID	5 Parts	THE WIN(K)SOME WIDOW	4 Parts
GOODNESS GRACIOUS	5 Parts	THE TANGLE	4 Parts
MR. BARNES OF N. Y.	6 Parts	THE LOCKED DOOR	3 Parts
LOVE, LUCK AND GASOLENE	3 Parts	SYLVIA GRAY	4 Parts
CAPTAIN ALVAREZ	4 Parts	THE LITTLE ANGEL OF CANYON CREEK	5 Parts
SHADOWS OF THE PAST	3 Parts	THE MAN BEHIND THE DOOR	4 Parts
MR. BINGLES' MELODRAMA	3 Parts	C. O. D.	4 Parts
MY OFFICIAL WIFE	5 Parts	HEARTS AND THE HIGHWAY	5 Parts
UNCLE BILL	3 Parts	THE ISLAND OF REGENERATION	4 Parts
THE FAINTED WORLD	3 Parts		
A FLORIDA ENCHANTMENT	3 Parts		
413	3 Parts		

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"There are situations in 'C. O. D.' that are side-splittingly funny. There are times when the audience actually writhes in paroxysms of mirth."—The Morning Telegraph.

LICENSED FILM RELEASES

Monday, Feb. 15.

(Bio.) In Bed Dog Town. Com.
(Bio.) His Losing Day. Com.
(Edison) In the Plumber's Grip. Com.
(Ess.) The Victor. Com.
(Ess.) A Night Out. Two parts. Com.
(Kalem) Her Supreme Sacrifice. Two parts. Dr.
(Lubin) Patsy Bolivar Series, No. 8. "Patsy at the Seashore." Com.
(Selig) The Van Thornton Diamonds. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 13, 1915.
(Vita.) The Professor's Nightmare. Com.
(Vita.) Scenes in Swedish Norriand. Ec.

Tuesday, Feb. 16.

(Bio.) Dwellers in Glass Houses. Two parts. Dr.
(Edison) The Needs of Commerce—Manufacturing Paper Money (Produced under the Auspices of the United States Treasury Department). Edu.
(Ess.) A Pound for a Pound. Dr.
(Kalem) Love Versus Chickens. Com.
(Kalem) You'll Find Out. Com.
(Lubin) A Double Role. Com.
(Selig) Bill Haywood, Producer. Farce-Com.
(Vita.) O'Garry of the Royal Mounted. Broadway Star Features. Three parts. Dr.

Wednesday, Feb. 17.

(Edison) A Spiritual Elopement. Com.
(Edison) Their Happy Little Home. Com.
(Ess.) The Fable of "The Cold Gray Dawn of the Morning After." Com.
(Kalem) The Mystery of the Tea Dansant, Episode No. 4 of "The Girl Detective" Series. Two parts. Dr.
(Lubin) The Rainy Day. Two parts. Dr.
(Selig) The Black Diamond. Detective. Dr.
(Vita.) Some White Hope? Com.

Thursday, Feb. 18.

(Bio.) The Box of Chocolates. Dr.
(Ess.) Snakeville's Beauty Parlor. Western. Com.
(Lubin) Her Martyrdom. Three parts. Dr.
(Mina) A Terrible Break. Com.
(Mina) Great American. Cartoon Com.
(Selig) Hearst-Selig News Pictorial. No. 14, 1915.
(Vita.) The Quality of Mercy. Dr.

Friday, Feb. 19.

(Bio.) Their Village Friend. Dr.
(Edison) Her Husband's Son. Two parts. Dr.
(Ess.) An Amateur Prodigal. Two parts. Dr.
(Kalem) A Melodious Mixup. Com.
(Lubin) The Little Detective. Dr.
(Selig) The Lady Killer. Com.-Dr.
(Vita.) A Madcap Adventure. Com.-Dr.

Saturday, Feb. 20.

(Bio.) The Cowboy's Conquest. Com.-Dr.
(Edison) The Voice of Conscience. Dr.
(Ess.) Broncho Billy and the Vigilante. Reg. in U. S. Patent Office. Western. Dr.
(Kalem) The Engineer's Peril. (Fifteenth of the "Hazards of Helen" Railroad Series.) Dr.
(Lubin) It All Depends. Com.
(Selig) Love and the Leopard (Jungle-Zoo-Wild Animal). Dr.
(Vita.) Twice Rescued. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Feb. 15.

(Amer.) In the Twilight. Two parts. Dr.
(Keystone) Hogan's Aristocratic Dream. Two parts. Com.
(Rell.) The Other Man. Deluxe. Dr.

Tuesday, Feb. 16.

(Beauty) The Happier Man. Com.-Dr.
(Maj.) A Man and His Work. Detective-Dr.
(Than.) A Man of Iron. Two parts. Dr.

Wednesday, Feb. 17.

(Amer.) Saints and Sinners. Dr.
(Broncho) Shorty's Secret. Two parts. Com.-Dr.
(Rell.) The Deputy's Chance That Won. Western. Dr.

Thursday, Feb. 18.

(Domino) The Secret of the Dead. Two parts. Dr.
(Keystone) Title not announced.
(Mutual) Weekly No. 7, 1915.

Friday, Feb. 19.

(Kay-Bee) Mr. Silent Haskins. Two parts. Western. Dr.
(Princess) Who Got Stung. Com.
(Rell.) Above Par. Dr.

Saturday, Feb. 20.

(Keystone) Title not announced.
(Rell.) The Boundary Line. Two parts. Dr.
(Royal) His Sister's Kiddies. Com.

UNIVERSAL FILM RELEASES

Monday, Feb. 15.

(Imp) The Son of His Father. Dr.
(Joker) Fooling Father. Com.
(Victor) The Unexpected Honeymoon. Com.-Dr.

Tuesday, Feb. 16.

(Big "U") No release this week.
(Gold Seal) Changed Lives. Three parts. Modern Dr.
(Nestor) It Might Have Been Serious. Com.

Wednesday, Feb. 17.

(Animated Weekly) Number 154.
(Eclair) A Voice in the Night. Two parts. Mystery Dr.
(L-Ko) Almost a Scandal. Com.

Thursday, Feb. 18.

(Big "U") An Example. Two parts. Western Dr.
(Rex) The Adventures of a Sea-Going Hack. Com.-Dr.
(Sterling) The Fox Trot Craze. Com.

Friday, Feb. 19.

(Imp) An Oriental Romance. Two parts. Dr. of Romance.
(Nestor) How Doctor Cupid Won. Com.
(Victor) The Counterfeit. Dr.

Saturday, Feb. 20.

(Bison) Three Bad Men and a Girl. Two parts. Western Spectacular. Dr.
(Joker) Love and Law. Com.
(Powers) A Martyr of the Present. Dr.

INDEPENDENT FILMS

Hydrogen (Pathe, Jan. 15).—A very interesting educational picture dealing with the various properties of hydrogen gas and showing how it is used to inflate balloons. The picture includes some very beautiful cloud effects taken against the sun. E.

A Day Spent on the Farm of the Boy Scouts in England (Pathe). A split reel showing most interesting views of the English boy scouts engaged in the various tasks of the farm. On the same reel with Scenes from Southern California. E.

Scenes from Southern California (Pathe). A split reel containing a beautiful collection of views in the old mission section of Southern California. Beautiful enough to make one wish to forsake this cold, disagreeable region and be transported on a magic carpet to the land of eternal sunshine. On the same reel with A Day Spent on the Farm of the Boy Scouts in England. E.

Pathe News, No. 4 (Jan. 14).—In addition to a number of excellent scenes showing the life of the soldiers in Europe, this issue offers a well diversified assortment of American events, including the ceremonies attending the inauguration of several governors. Other scenes show President Wilson at Indianapolis, the crowds flocking to hear "Billy" Sunday in Philadelphia, and the suffragists on their recent visit to Washington. D.

Pathe News, No. 5 (Jan. 19).—Subjects in this release that lend themselves especially to pictorial treatment are the high sea damaging property at Sea Bright, horse racing at New Orleans, the rose carnival at Pasadena, and the testing of a new device for the prevention of railroad accidents. The war section opens with an animated map and goes on to give views of camp life photographed in France and Belgium. D.

Colonel Heeza Liar-Ghost Breaker (Pathe).—The animated adventure of the famous Colonel who boasts that he can sleep in the haunted castle, but who spends a very disquieting hours from midnight to one P.M., while the ghosts are at their playful antics. It is split with The Great-Eared Bat of Madagascar, one of the short series of strange living creatures. F.

The Great-Eared Bat of Madagascar (Pathe).—Strange as the average bat will appear on close inspection, this peculiar species hanging by its claws head-down from the limbs of trees must appeal still more strongly as to its unusual appearance and strangely human qualities. It ends the reel with Colonel Heeza Liar-Ghost Breaker. F.

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CURRENT RELEASES

Ashley Miller
"The Glory of Clementina"—2 parts
Feb. 13

Charles J. Brabin
"An Invitation and an Attack"
2 parts. Jan. 30

Richard Ridgely
"Olive in the Madhouse"
Jan. 26

John H. Collins
"The Stone Heart"
Feb. 6

Langdon West
"The Voice of Conscience"
Feb. 20

Charles "Doc" Ranson
"Found—A Flesh Reducer"
Feb. 1

REVIEWS OF LICENSED FILMS

Shoddy, the Tailor (Lubin, Jan. 23).—For one acquainted with Lubin's style of comedy it need be merely said that this is a one-reeler, whereas the usual release is but half a reel. The gist of the offering is that a tailor, the cut-up of the town, after being bullied by the police, gets the whole force in his back room, where they have been sent by the captain to [illegible] and takes their pants and drops them down a well. After a little time he promises to return the pants providing the police guarantee not to molest him in the future. The usual cast and good photography accompany the story. F.

Olive's Greatest Opportunity (Edison, Feb. 9).—The twelfth and last of the Olive series by Mrs. Wilson Woodrow Sails Olive (Mabel Trunnelle) is possession of her long lost mother, and ends in a very lengthy ceremony in which she and the man who has been predestined throughout the series (Edward Earle) are wed. The author, as in all the others, has varied this offering so that, while related to the story in the others, it seems totally different. This time Madame Ferrati invites guests to her hunting lodge and they put in a week-end skating. A no-account gypsy, who turns out to be the long lost husband and father of the two women, attempts to rob the bungalow, but in escaping is drowned. Thus the two friends discover each other as mother and daughter and shortly afterwards the wedding is performed. Charles Ridgely directed with his usual artistic sense. F.

A Spiritual Elopement (Edison, Feb. 17).—Edison has a new publicity means. For each reel there is a proper screen introduction of the characters, in person, and, by fade away, to their character parts. These are sent out a few days ahead to the exhibitor, a splendid means of creating an interest in the coming production. Certainly the conjunction of Viola Dana, William Wadsworth, Arthur Housman and Julian Reed should be some indication of this picture's merits, but this fails to be the case. Quite frankly there are one or two scenes, a mixture of the symbolic and comical that we did not understand, but the trend of the plot is that a country maid would elope with her beau, but the latter must first secure certain papers from her guardian-uncle, which he does. The subject is linked to One Way to Advertise. F.

One Way to Advertise (Edison, Feb. 17).—This means of advertising has, unfortunately, been used before, a notable instance of contemporaneous publicity of a similar nature being used in "Watch Your Step," a New York musical production of the present. The idea is that of a woman putting a sign on her shutters, which had to do with announcing her capacity as laundress. In the film a coat comes along, tears away about half the sign so as to read that the worthy lady will undress in the window at a certain hour. All the men gather for the spectacle, and being in a country village, it causes all kinds of gossip. It falls flat, however, because, to use a common expression, they "spill the beans" with the tearing in half of the sign and subsequent waiting when nothing is to appear makes a weak climax. Cora Williams, a very excellent comedienne, Arthur Housman, William Wadsworth and others appear. Charles Hanson directed it. F.

Heart's Desire (Selig, Jan. 27).—As the title tends to indicate, the author—Wallace C. Clifton—has essayed a one-reel scenario which shall appeal to the heart. The story is the simple one of a society leader who leaves for a pleasure trip and leaves her secretary to continue her work. While the mother is gone her son comes home and, of course, the mice start in to play at once and love nibbles at their young hearts. However, a divining mother returns in time to ship the secretary off. She obtains work as the secretary of a charitable organization which on a certain day, looses hundreds of toy balloons, the children capturing them being entitled to whatever their hearts desire. The sun captures one, a little cripple another, and so on, and while the cripple is accommodated by being restored to soundness of health, the secretary gives the young man what he most desires, her permission. Selig knows how to photograph excellent sunny exteriors and in every way the play is of the average acceptance. F.

The Homecoming of Henry (Vitagraph, Jan. 27).—Confusion in the ownership of a bungalow furnished Sidney Drew, Jane Morrow and the usual supporting cast with one-reel comedy material from the pen of Frederick Chapin. It is lively and there is "something doing" all the time, but it is doubtful if the offering will arouse much enthusiasm because most of the situations may be discounted early in the reel. Called unexpectedly away on business, the husband leaves, while his wife, lonesome, rents the bungalow out to some girls for a vacation. When the man returns, having completed his business in quick order, he is surprised by the girls and locked in a closet as an intruder. After much trouble he persuades them that he is the owner of the place and they are just sitting down to tea, the girls in their most comfortable costumes, when his wife arrives on the scene. F.

In the Plumber's Grip (Edison, Feb. 15).—A good original laughable comedy that has some parts that are side-splittingly funny. The weather is two degrees below zero, and the plumber is very much in demand. He is in love with a girl whose father, a politician, does not look with favor on his suit. In order to bring her father to terms the girl chops holes in the bathroom water pipes and then follows some laughable episodes in a bathroom, knee deep in water. The plumber lover is called in but refuses to fix the leak until he marries the daughter and the wedding takes place in that wet and watery bath room. Well conceived and well acted throughout. The script was written by Guy Cunningham. E.

The Needs of Commerce (Edison, Feb. 16).—This picture is most aptly named for The Needs of Commerce prove to be nothing more or less than the manufacture of bank notes at the Bureau of Engraving and Printing at Washington. This is the first time that the United States government has permitted the taking of pictures of this most interesting work, and it will be a revelation to most moving picture patrons to see $6,000,000 made right before their eyes. The picture shows the making of the new Federal Reserve bank notes and is most complete in every way, starting with the original engravings and following the work right through step by step until the finished notes are stored away in the massive vault of the treasurer of the United States. A thoroughly interesting educational. E.

The Language of the Dumb (Lubin, Jan. 29).—Plots having to do with visual properties are, of course, best adapted to pictures, and among these may be mentioned a rather recent one, the reading of lips as taught to the deaf. The present story is a rather clumsy attempt; clumsy in the way it is used, and far-fetched in its probability. Unfortunately the particular point upon which the whole thread of the story hangs is also its greatest improbability since artificiality—such as results when one person stands within a few feet of another in the open and does not see him—is most apparent on the screen. The girl is interested in the asylum for teaching these deaf children to read the lips, while her lover, factory owner, is the victim of a jealous rival for the hand of the girl. The rival hatches for his undoing, works, and he is on trial for his life. At the asylum the children see some pictures, taken at the factory, a sort of an industrial subject, and also perceive the schemers talking over their plot within a few feet of the camera's eye. The testimony of one of these speech-seeing youngsters is enough to convict the guilty parties. Joseph Smiley is the producer, Kenneth Campbell Hall the author, and the cast includes William Cohill, Justina Huff, John Smiley, James Cassidy, Florence Williams and Louise Dopelan. F.

She Wanted To Be a Widow (Selig, Jan. 29).—W. E. Wing contributes a one-reel comedy in which the exceptional characters are an undertaker, a jaunt creation garbed in black, the comedy inspiration of the author, and the maid, the expert work of Lillian Brown Leighton, who comes out in full force as a comedienne. The scenario, which like a good many of this author's works, portrays either a height of ingenuity or else common action in an uncommon way, retails the predicament of a very young girl who marries a country boy that she may inherit his father's fortune, on condition that he agree to kill himself shortly afterwards. This is where the undertaker comes in and the majority of what laughter there is to be found. By the time the couple ascertain that her uncle has changed his mind, they are in love. Norval MacGregor placed the action on the screen commendably. F.

The Chief's Goat (Vitagraph, Jan. 29).—According to the accepted precept that plans of men go astray, George Randolph Chester finds himself, with the release of this one-reel near-comedy in that unfortunate position. The general idea, that of the two auto speeders who plan revenge on the Justice-of-the-Peace who fines them, and accomplish it by getting him to bet on his trotting horse and beating him out, is not substantiated by the red corpuscles of reality or that still more vital necessity, incidental action, principally because the scenario was not written to include it. Consequently the efforts of Wally Van (the producer), impersonating Harry Morey and Albert Roscoll the chief, in the principal parts went for naught. As the trotting race was being run, to decide the superiority of the two horses, an actual running smash-up was caught by the camera, quite the liveliest moment in the reel. F.

When Slippery Slim Bought the Cheese (Essanay, Jan. 28).—Limburger cheese, we take it, is a fair subject for ridicule, and a positive laugh producer except for those unusually particular about their source of mirth. The twenty-year-old cheese is the cause of Slim's being objectionable to his girl, in his stolen visit, for this partner had thoughtfully placed a piece where it would be sure to attract the lady's attention. Then, when her father, opposed to male callers, chases both men up a telegraph pole, he is prevented from chopping the pole down by their dangling the same bit of fermented matter before his eyes. The offering is bright in creation as well as execution that is there is physical fun as well as the initial mental mirth. Victor Potel, Harry Todd, Margaret Joslin and Earnest Van Pelt are the four principals. F.

Milady's Boudoir (Biograph, Jan. 28).—There is, in this one-reel drama, a flight of acceptable and ingenious imagination that may well be the despair and objective of beginners as well as those who are already writing. In a department store window the girl, who otherwise lives in a hall room, occupies an expensive boudoir set and changes gowns for the entertainment of the crowd that surges about the window from early morning until late at night. Among these is a rich bachelor. At the end of a particularly hard day, environment having got the best of her, she stays in the store after hours and sneaks back of the window, determined to enjoy one night in luxury. There, among the tossed furniture, she eats her crackers and drinks her bottle of milk, sharing them with imaginary visitors of station. Then she dozes off. The bachelor passes the window, and pausing, ruminatively, is the objective of a hold-up man. The girl is awakened by the crashing glass, and comes to the recess, crawling through the broken window. Then she disappears, and the bachelor is arrested as he stands examining the gun he has wrenched from his would-be assailant. The next morning the girl is discharged as she is trying to smuggle the gown back into the store, and looking for a position in the "help wanted" column she sees the notice of the club man's trial, and only through her testimony—which throws judge and jury into hysterics of laughter—is the prisoner freed. Later, minus the tag and coat mark, she owns the boudoir set and gown as the wife of the bachelor. This is our idea of perfection in a one-reel light drama. It is everything that it should be with nothing—absolutely—with which one could find fault. On the witness stand particularly Isabel Rea contributes a very clever pantomimic piece of acting. However, all credit to the unnamed author. F.

Their Happy Little Home (Edison, Feb. 23).—Edison's near slap stick is like fighting with kid gloves. Fortunately the conception of the idea—by Mack Swain—had certain merits, but they are buried rather deep. It is the story of a crooked real estate dealer who "sold" a house he didn't own to a young couple, while the real owner, becoming possessed of some unexpected money, decides to paint the place also. This he does in black, while on the other side of the house the enthusiastic couple are having the work done in white. There is a feeble attempt by the workmen at splashing paint on each other, when the offering ends very suddenly. It is split with Protecting Big Game. F.

The Voice of Conscience (Edison, Feb. 20).—Once more the pleasure seeking wife marries the busy man—an eminent surgeon—and surprisingly enough, as the wife is about to elope with another man—his cousin—the simplest expedient of all brings her to a proper frame of mind. Her conscience. It is quite as effective as any other means, and with a cast that includes Frank McGlynn as the doctor-husband is a satisfactory offering. Frank McGlynn has none of the softness that marks so many actors and he is always a fine and effective player. As the doctor he learns of the intended elopement as an emergency call comes from the hospital and conscience in his case demands his observance of medical ethics. Later, he is about to shoot the interloper when conscience speaks to the wife about to depart, and she returns. F.

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